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'SIEGFRIED' AND 'L'AFRICANA' ARE FINELY REVIVED BY CHICAGOANS

Rosa Raisa Adds "Selika" to List of Triumphs—Kathryn Meisle and Charles Hackett Score Outstanding Successes in Débuts with Company—Kipnis, Another Newcomer, an Impressive "Wotan"—Lucie Westen Also Has First Hearing—Stock Conducts "Ring" Drama

CHICAGO, Nov. 24.—The restoration of "Siegfried" to the repertoire and a revival of "L'Africana" were the features at the Auditorium Theater this week. "Siegfried," on Sunday afternoon, brought the débuts with the company of Kathryn Meisle, contralto, and Alexander Kipnis, bass. Forrest Lamont sang the title rôle and Frederick Stock made his first appearance as guest conductor with the company. The Meyerbeer work, on Friday night, was a triumph for Rosa Raisa as *Selika*. The other successful principals included Florence Macbeth, Giulio Crimi and Cesare Formichi. Charles Hackett, who made his bow with the company as *Romeo* on Thursday night, made the presentation of the Gounod work another triumphal occasion.

"Siegfried," which had not been heard here for eight seasons, demonstrated beyond doubt that Mr. Stock is as much at home in the realm of the music drama as he is in the symphonic field. His reading was guided by impeccable musicianship and a genuine love of the score, and he brought out the tremendous Wagnerian effects without drowning the voices of the singers. His presentation of the beautiful music of the last act had a breadth and richness that are too often lacking in performances of the work. Some twenty-eight cuts were made, reducing the length by forty-five minutes, but Mr. Stock's task as an editor was accomplished with much skill.

Kathryn Meisle, in her operatic début, created a deep impression. There is no acting to be done in the rôle of *Erda*, but the music is so grateful that Schumann Heink loved the part. Miss Meisle had sung only half a dozen measures when the audience realized that here was a great voice, one of the richest and most sympathetic contraltos of the present day. Her tone was warm and vital, with the richness of a brilliant tapestry and the smoothness of satin. A valuable addition to the company, she made the listener wish to hear her as *Dalila*.

Mr. Kipnis was an impressive *Wotan*, with a bass voice of much warmth and a compass that enabled him to take the higher phrases without difficulty. Lucie Westen, an American singer new to the company, achieved a début which was successful, although she remained invisible. Her voice, sweet and youthful and true to pitch, floated out from somewhere in the wings in the Bird Song.

Forrest Lamont was at ease in the difficult title rôle and proved that a Wagnerian hero can sing mezza-voice with



HOWARD BARLOW

Photo by Fink Studio

Conductor of the Newly-Organized American-National Orchestra of Native-Born Players, Which Will Make Its First Public Appearance in New York Next Week. Works by American Composers Will Be Featured by This Orchestra. (See Page 33)

excellent effect. Harry Steier, as *Mime*, was a thorough artist, and with a thousand and one details he gave interest to the part and made it live. Virgilio Lazzari's sonorous voice, expanded by a megaphone, was truly dragonlike in size, and the redoubtable *Wurm* was the most realistic and best managed stage dragon seen in these parts. Myrna Sharlow sang the glorious music of the final scene with a dramatic ability she has not before possessed and an enhanced tonal beauty.

The steam clouds that served as a curtain behind which the stage hands

could change the setting in the last act began to sputter and growl, and soon the audience could not hear the orchestra. This fault, although distressing at the moment, was forgotten when the fire music began to work its magic upon the audience.

"Siegfried" was repeated this afternoon with the same cast and Frederick Stock again conducting.

Meyerbeer's "L'Africana" was presented in a special performance on Friday evening. The opera had many fine

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WAGNERITES IN CLEVELAND THROG IN THOUSANDS TO HAIL 'THE RING'

Complete Cycle Is Heard Locally for First Time—Répertoire of Eight Operas Includes "Tristan," "Tannhäuser" and "Meistersinger"—Wagnerian Company Attracts Audiences Estimated at 20,000 Persons—"Meistersinger" Substituted for "Toten Augen" at Popular Request—Other Events Interest Music-Lovers

CLEVELAND, Nov. 24.—"The Ring" was brought to Cleveland for the first time this week, when the cycle was performed by the Wagnerian Company. Clevelanders rose to the occasion magnificently, crowding the Masonic Hall to its capacity for the four operas. "Tristan," "Tannhäuser" and "Meistersinger" were also in the repertoire, and in contrast to the massive music-dramas of Wagner, there was Johann Strauss' "Zigeunerbaron." "Meistersinger" was substituted for D'Albert's "Toten Augen" at the request of hundreds of patrons.

Capacity audiences, indeed, were the rule for the season which opened on Nov. 21. It is estimated that 20,000 persons witnessed the eight performances. In many respects this was the most successful season of opera this city has known, and this in face of the announcements that the Chicago Company would come here later in the season.

Elsa Alsen was warmly acclaimed for her singing of the rôle of *Brünnhilde*. Elsa Gentner-Fischer, who sang *Sieglinde* in "Walküre" and *Elisabeth* in "Tannhäuser" also won immediate success. Her voice is of warm quality, and she used it opulently. Maria Lorentz-Hoellischer was a striking *Isolde* in Thursday evening's performance of "Tristan," which was conducted by Josef Stransky. She made so profound an impression that the audience, at the end of the four hours, remained in the theater to call her before the curtain again and again. Ottilie Metzger quickly captured popular favor in the contralto rôles.

Rudolf Ritter sang the music of *Tristan* with fine vocal quality and dramatic conviction. His *Tannhäuser* was also notable for its strength. Hermann Weil sang *Wotan*, and Adolf Schoepflin as *King Marke* in "Tristan und Isolde" won glowing praise. Heinrich Knotte as *Siegfried* and Paul Schwartz as *Mime* in "Siegfried" shared materially in the success of the season.

The well-balanced chorus was a valuable asset, especially for its brilliant work in "Tannhäuser" and "Meistersinger." Ernst Knoch and Eduard Moerike were both highly successful in conducting "The Ring," and Alfred Lorentz led the performance of "Zigeunerbaron" with enthusiasm.

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Managers Merely Laugh at Lord's Day Alliance Warning That Sunday Concerts May Be Banned

"WE may think of refusing to take profits from Sunday concerts when ministers refuse to take their salaries for preaching on the Sabbath!" was the prompt reply of a New York concert manager, when asked for his views on the pronouncement of Dr. Bowlby, who implied in a statement published in *MUSICAL AMERICA* last week that the Lord's Day Alliance may ban these concerts as being "commercial ventures."

So far from being perturbed by Dr. Bowlby's warning, all the managers seem inclined to treat it in this spirit of airy persiflage. Another inquired whether those who objected to Sunday music because it showed a profit would exhibit their consistency by declining for a similar reason, to ride in a train or a street-car on the Sabbath.

"Most churches take up a collection on Sunday after the people get in; but we don't like to take that chance—we prefer to take the money at the door," said Charles L. Wagner, with an amused smile. "Of course, I can readily understand that the churches could not establish such a practice, for if they did they would probably not have anybody in the house. It's up to them to get them in first and then get the money from them, while we get the money first and then let them in. Both are successful."

Mr. Wagner could not understand how the Lord's Day Alliance could possibly have any objection to a Sunday concert of the kind given by John McCormack, whose concerts are managed from his office. "They cannot object to these concerts, even though we do charge admission and make a profit. I am sure that John McCormack brings as much joy to the world as the average preacher!"

"I am not opposed to vaudeville entertainments on Sunday if they want to have them, but I am opposed to vaudeville performers going out on the public platform and labelling their efforts as 'concerts.' That probably has had more to do with this agitation than anything else."

Call a Halt to Blue Laws!

Jack Salter of the firm of Evans and Salter wanted to know where this "blue-law" legislation would stop. "We are in favor of the observance of Sunday," he said, "but we believe there are limits to which legislation can be carried."

"Great artists attract the largest audiences to hear the messages contained in their music, just as great preachers and the best soloists in the church choirs draw the largest congregations to be uplifted by their messages. To secure these artists, and to obtain these great preachers and soloists, costs money, and there must be some source of revenue to pay the bills. Whether this is provided by the audience at each concert or

Eskimos Fight Song Duels, Explorer Reports

A CURIOUS custom of certain Eskimos of northern Canada, who settle disputes by a "song duel" in which the rivals taunt each other by improvising witty and insulting ballads, is reported by Christian Leden, Norwegian explorer. Phonographic records of such a contest were made by Mr. Leden in the course of his recent third expedition to the Eskimo tribes, a dispatch from Paris to the *New York Tribune* states. The "duels" are held, he states, before the assembled members of the tribe, and the contestant whose taunts make the crowd laugh loudest is adjudged victor in a solemn ceremony. The explorer has evolved a theory that the Eskimo tribes are of the same stock as the North American aborigines on the basis of their songs, which "carry implications of being entirely different in origin from the Asiatic, and are clearly related to the folk-lore of the Canadian Indian."

by the congregation in quarterly or semi-annual contributions, does not seem to me to make much difference.

"The absurd lengths to which legislation can be carried was shown some years ago in Worcester, Mass., when the demand was made that a program for a Sunday concert given by Mme. Galli-Curci should be submitted to the Police Chief. It was so submitted, and was rejected several times until sufficient

religious numbers were included to bring it within the category of a sacred concert. One of the songs rejected was Frank La Forge's 'Like a Rosebud.'"

A Manager's Idea of Sunday

"I guess the public will take care of him!" was the comment of George Engles when he read Dr. Bowlby's statement.

"For my own part, having no time for amusement on the six days of the week," continued Mr. Engles, "I should like on Sunday to attend a baseball game in the morning, a concert in the afternoon, and perhaps a vaudeville show or a lecture in the evening."

Chaliapin's Aim in Forming Company Is to Take Opera Into Remote Towns

CHICAGO, Nov. 24.—Feodor Chaliapin, whose intention of touring the United States next year with his own opera troupe was announced last week, described his plans before he left Chicago on his concert tour.

"I want to start very modestly, for I am not a philanthropist," he said. "It is the villages, the 'provinces,' so to speak, that I want to reach: the smaller cities and the localities that are far from New York and Chicago. I have noticed, during my three seasons in America, that many, many persons come from outside of New York or Chicago to hear the Metropolitan or the Civic Opera. They cannot hear it in their own towns and they often come hundreds of miles. And then, very often, the seats are all sold, for the theaters have limited seating capacity."

"For that reason, when the managers of the Chicago Civic Opera approached me last spring and asked me to go on the coast-to-coast tour that begins next February, I accepted immediately."

"But even this tour will not take opera into the small places that are starved for good music."

"I plan to tour with a small company, a very small company, in fact. We shall



Feodor Chaliapin

give great scenes from two or three operas in each presentation, instead of producing entire operas. 'Great moments from great operas' is what it will be. I hope I can do something to de-

Brevities and Oddities from the News

"HELLO, America!" called Liverpool, England, on Saturday night to thousands listening in in the States of New York and Massachusetts, and then followed the music of a piano, played in the English city, and heard distinctly at Garden City, Long Island, and Chatham, Mass. Newcastle, Bournemouth, Glasgow and Cardiff joined in the hearty salutation across the Atlantic, and this greeting was received at stations as widely separated as Tarrytown and Brooklyn, N. Y.; Quincy, Mass., and Ridgewood, Conn. This trial marks a distinct advance in trans-Atlantic broadcasting. On the English side the pianist and his friends had to sit up all night to get the messages through at 3 o'clock in the morning—10 o'clock at night in America.

Fred Fisher, music publisher, is seeking to stop the singing of the song "Ka-lu-a" in the musical comedy "Good Morning, Dearie," alleging that certain notes in it have been pirated from the song "Dardanella." The reply of the defendants is that these notes were taken from works of musical masters more or less ancient. Federal Judge Knox is hearing the action in New York, and the claim for damages amounts to about \$1,000,000.

When the music management of the Yiddish Art Theater decided to do without music for the premiere of H. Levick's play, "Beggars," last week, the musicians who had fulfilled an engagement for the previous play called on the actors and ushers, fellow-members of the United Hebrew Trades, to strike in sympathy with them. This they did, and the performance was held up. The dispute has now been settled by arbitration.

Cardinal Dubois, Archbishop of Paris, is moving to resist breaches of the liturgical law in the musical and other portions of the religious services in the churches under his direction. According to a dispatch to the *New York Times*, a complete school of church music is being organized, and musical and other commissions are being set up to give new directions for ceremonial observances.

Jasper E. Bisbee, familiarly known in Paris, Mich., as "Jep," has fiddled at dances for some fifty years. Last summer he played for Thomas A. Edison, and that famous inventor promised to record the strains of "Jep's" fiddle for the phonograph, so that the world might have the opportunity of learning what fiddling means to an old-time fiddler. "Jep" journeyed to Orange, N. J., last week, tossed off a jig or two in the Edison laboratories, and departed for home as a passenger in Henry Ford's private railroad car. "Jep's" last word in the East was that the only Paris he wanted to see was the one in Michigan.

Ganna Walska, rumor has it, will appear with the Wagnerian Opera Company during its forthcoming New York engagement. Jules Daiber, Mme. Walska's New York manager, was unable to confirm the rumor but said that Mme. Walska had made a special trip to Washington to hear the company in Mozart's "Marriage of Figaro," and he understood that she had also witnessed the same work in Milwaukee. So it is possible New York may see Mme. Walska as the Countess or Susanna or, perhaps, as Cherubino.

Advices from Paris state that New York will have a Passion Play, after the style of Oberammergau, during Holy Week next year. John J. Noonan, of Washington, according to a cablegram in the *Herald*, has arranged with the four principal actors in the European Passion Play to come to America for the production. These include the actors who impersonate *Christus* and *Pontius Pilate*. Unlike the Oberammergau performance, the New York production will be presented indoors.

"Butterfly" Air Jazzed; Puccini Wins Damages

ACCORDING to Associated Press news from Milan, Giacomo Puccini, composer, has won his suit against the music publishing house of Ricordi, in which he complained that his dignity and artistic personality had been injured by the publication of a fox-trot containing an excerpt from his opera "Madama Butterfly." It was shown at the trial that the sale of the fox-trot complained of had been stopped, but the Ricordis were condemned to pay damages, in an amount to be determined later by the court, and also two-thirds of the costs of trial. George Maxwell, head of the New York branch of Ricordi, which issued the work, said: "I think the distinguished Italian composer's attitude is rather curious, since it is reported that he has completed a deal with another American music firm for the privilege of jazzing the music from 'La Tosca.' I believe this firm paid him \$120,000 for the jazz rights."

velop a real love of operatic art in the more remote parts of the country. For three seasons now I have traveled very far, to all parts of the United States, and I feel that some such venture is needed.

"My plan is to appeal to the different clubs and have them create interest in the venture. The opera will be a sort of honey, and I want cells to be formed to receive this honey. A large company like the Chicago Civic Opera cannot go into the little places, but my company will be small enough to visit the towns and small cities. In these places will be formed the cells for the honey, that may some day enlarge into the operatic honeycomb of America."

"I am full of hopeful ideas now and ideals too. Of course ideas often do not turn out in the realization as happily as they seem when they are only ideas, but I have given much thought to my plan, and I think it can be realized."

"If my ideas are to be carried out, then I must manage the company in my own way. I am to be the stage director, and I shall also sing in some of my best scenes from the operas. Of course I cannot say now just what the repertoire will be, but I earnestly hope to be ready some time next year."

"America should be rich soil for such seed to fall upon. I have tried to observe the spirit of the American people. It is a great, new people, with energy and a free, soaring spirit. This people, entering upon its own cultural development, can learn much from such an operatic venture as I shall try to give it. I hope to find good companions in my venture, and I think I shall enjoy going into the remote parts of the country with my operatic presentations. For it is the parts of the country far from the great centers that really need opera. New York and Chicago are already well served."

FARNSWORTH WRIGHT.

Ruffo Sings Twice in National Capital

WASHINGTON, D. C., Nov. 25.—Titta Ruffo, baritone of the Metropolitan, recently sang here twice in one day. He gave a recital in the afternoon in Poli's Theater and the same evening sang at the residence of Mrs. H. W. Brown at a reception for the Diplomatic set. Two days later he appeared in recital at the Lyric in Baltimore.

Lilli Lehmann, Seventy-five, Declines Pupils Who Are in Love

BERLIN, Nov. 24.—Lilli Lehmann, the celebrated operatic soprano and teacher, who today celebrates her seventy-fifth birthday, refuses to take pupils who are in love as she says that the life of an artist should claim her entire attention. Mme. Lehmann was born in Würzburg in 1848, and made her operatic debut in Prague, Oct. 20, 1865. Her last appearances in America were with the Metropolitan company during the season of 1899-1900, but she was heard in opera in Europe as late as 1913.

Painless Touring: How One Tenor Eases the Bumps



ANYONE who has been on the road will tell you that touring is not all beer and skittles. The concert-artist, like the itinerant and unmusical "drummer," has to take the hard knocks with the roses, and again like the aforesaid traveling salesman, his tours often afford experiences which are worth recounting.

Among the many artists who think nothing of ranging from Louisiana to Alberta or from New York to San Francisco in a season is Theo Karle. His musical excursions have made him popular all over the country, and they have also inured him to the rigors of the road.

"The first essential in traveling," says the tenor, "is not a Pullman, but a sense of humor. Believe me, you can't give your best to your audiences or return to New York in sound health without it."

He looked the picture of comfort in his cosy study as he delivered himself thus, and perhaps it was his comfortable feeling that set his mind harking back to a very different night. Here the radiator sizzled assuringly—it was cold outside, but dry—and Mr. Karle turned on a grin.

"It's good to be here," he said. "It's good to be anywhere, if you take your experiences as they come. I remember a night in a little Wisconsin town. Some travelers will tell you that in Medicine Hat they make the cold weather for general distribution. Well, maybe so, but that Wisconsin town could hold its own as a rain factory. When my accompanist and I got off the train the station was dark. The town was as black as pitch. Not a light in sight or a soul from whom we could inquire the way to a hotel. And the rain streaming down. Suddenly there appeared two men. Bitter rivals, as it proved, and each eager to impress us with the undesirability of the other's hotel. We had ventured forth into the streaming night at the sound of a vehicle. Imagine



"Standing in the Rain, I Had to Listen to their Debate"



© Bain News Service

Theo Karle, Who Recommends a Sense of Humor as a Requisite of the Tour—and Tells Why

the plight of a stranger who suddenly finds himself the bone of contention between the representatives of rival hosts. One seized a suitcase and the other a bag, as if to establish a claim upon my patronage, and standing in the rain I had to listen to their debate. They were still arguing when I wrenched my baggage free and darted after my accompanist to the nearest hotel.

"Next morning I found that I had been advertised as 'the world's greatest German tenor,' who would sing an all-German program. I am not at all German, but all-American, and as it happened there was not to be one German song on my program for that night. When I learned that in the audience would be many people of German extraction who would be disappointed at not hearing any German songs, I put some on the program and decided to sing them entirely for encores. With my mind at rest, I

went to the auditorium, only to discover that there was no piano. They had expected me to bring my piano with me. I have often wondered how they thought I would carry it. Well, the audience waited until an upright piano was lifted up from the orchestra pit. Some of the keys were useless and it was all out of tune, but the people had come for miles to hear the concert and we couldn't disappoint them.

A Technical Error

"At one of my first concerts when I was unacquainted with stage terms, I came into the theater on the evening of my concert and a stage hand asked me if I would 'stand on the apron' while I was singing. The only apron I knew was the one my mother used to wear in the kitchen, and I had a vision of myself standing on a gingham apron while I sang Schubert songs. Not wishing to display my ignorance, I said, 'Of course not!' Later I learned that there is where I did stand.

"Up North, I was singing with the local orchestra on the occasion of a Wagner evening. I sang the Prize Song from 'Meistersinger,' and the Narrative from 'Lohengrin.' After the concert a man came up to me and said that I had selected some very uninteresting songs for my part of the program. I said, 'But it is a Wagner evening and I had to sing Wagner.' He said that there were many more interesting songs written by Wagner, 'Elsa's Dream,' for instance. I said that while I thought 'Elsa's Dream' very beautiful, it was written for a soprano and a tenor could hardly sing it. 'Oh, yes,' he said, 'I sing it myself.'

What the Cowboys Wanted

"My accompanist and I arrived in a small town in the West where the audience had driven miles. We had a good crowd. Two cowboys out for an evening's pleasure listened to the first number, and in the middle of the second got up and announced loudly that they had paid their money 'to see pretty girls and

have some laughs and not to listen to another guy warble all night.'

"Then there was the ride from noon to four the next morning in the day coach (no Pullman was obtainable) with fifteen manacled convicts, noisy cowboys and Indians. When we reached our destination, I expected to take a much needed nap, only to learn that the clerk of the only hotel had neglected to hold my room. He graciously informed me, however, that I could take a nap in the corner of the bar on a bench. Fortunately it was padded, so I had my nap and felt fine by evening. The concert was a big success.

The Lights That Failed

"Once at the beginning of the second number of a Brahms group, the lights began to flicker and finally went out. I waited until someone produced candles one by one, which were set along the edge of the piano, and then, feeling like *Scarpia* in *Tosca*, I finished the concert while some patient person held a flashlight on the music for my accompanist.



When the Lights Went Out

"In another one of those small towns where they have concerts and the people drive in from miles around, I had an experience which almost prevented me from finishing my program. The stage was very low—about two feet from the floor. The seats were so arranged that there was a wide aisle in the center. Before the end of my first group, a large dog walked solemnly down the aisle and sat looking up at me most interestedly. He would put his head on one side and wink his eye. No one thought of putting him out, because he was very quiet, but to me it was so funny that before I could begin my third group I had to ask someone to take the dog out or I would not be able to sing."

Mr. Karle smiled at his recollection of this last incident. "Well," he observed, "we can't expect everything to go off with the precision and formality of an Aeolian Hall recital. I enjoy touring very much, and if some things occur to ruffle my temper I think of the audience and how they enjoy and appreciate the really good music which is brought to them." V.



"Before I Could Begin My Third Group, I Had to Ask Someone to Take the Dog Out"

NEW ORCHESTRA IN TOLEDO MAKES BOW

Philharmonic Led by Joseph Sinton Plays Well—Eurydice Club in Concert

By J. H. Harder

TOLEDO, OHIO, Nov. 24.—Toledo's new Philharmonic Orchestra, under the leadership of Joseph Sinton, gave its initial concert on Sunday afternoon, Nov. 11, in the Toledo Theater. Mr. Sinton demonstrated marked ability as a conductor and his players acquitted themselves well in a varied program which began with the Overture to Wagner's "Flying Dutchman" and ended with Victor Herbert's "American Fantasia," played in honor of Armistice Day. The soloists were Muriel La France, soprano, of this city, whose beautiful voice and finished artistry gave great delight, and Philip Abbas, 'cellist of the

Detroit Symphony, who gave a fine performance of a Saint-Saëns concerto.

The Eurydice Club gave its first concert of the season on Nov. 13, before a large audience in the Coliseum. Under the baton of Mrs. Otto Sand, the Club sang two groups of songs excellently. Paul Kochanski, violinist, with Josef Kochanski at the piano, received an ovation for his playing of three groups of solo numbers, and Miss La France was again acclaimed in an aria, a group of songs and an obligato part with the club in Lieurance's "Waters of Minnetonka," arranged by Mrs. Sand. Helen Garnet Wright was her accompanist.

The Sistine Chapel Choir, in a concert on Wednesday evening, Nov. 14, was enthusiastically received by an audience that crowded the Coliseum to the doors, and many persons had to be turned away.

EASTON COMMUNITY SYMPHONY LAUNCHED

Orchestra Led by Earle Laros Acclaimed by Crowded House at First Concert

By Margaret H. Clyde

EASTON, PA., Nov. 24.—The Easton Symphony opened its winter season on Nov. 20, playing to a crowded house. This orchestra of sixty-five pieces is a community enterprise and is independent of any other organization. Its members, its conductor and its supporters being citizens of Easton, it may be said to have for its motto: "Music by the people, for the people." There are no paid musicians, the volunteers cheerfully giving their time for weekly rehearsals. It is the aim of the conductor, Earle D. Laros, to present music well within the technical ability of the players, music not too involved to appeal to the general

public, and music at a nominal price.

This aim was well carried out in its initial program, which included such old favorites as Schumann's "Traumerei" and Strauss' "Blue Danube" Waltz, as well as the Overture to Auber's "Masaniello," the "Unfinished" Symphony of Schubert, and Mr. Laros' own Gavotte, effectively orchestrated by J. Ray Raesly, a well-known local musician.

The two soloists, Cecile Mayer, pianist, and Warren Robbins, baritone, are also Eastonians. Mr. Robbins sang an aria from "Faust," and Miss Mayer played Schumann's A Minor Concerto.

The appreciation shown by the audience augurs well for the success of the orchestra, which is already arranging for out-of-town concerts. Great credit is due Mr. Laros for its artistic success, and to the committee, especially H. H. Mitchell, Margaret Hay and Mrs. Wilson Skinner, whose untiring efforts have assured its financial success.

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A "Working Knowledge" of Music for Every High School Graduate Is Dr. Tigert's Aim

Washington, D. C., Nov. 24.

THAT music should be taught through all of the grades of the American public schools, not as a "selective" study, but as a required part of the curriculum, is the opinion of United States Commissioner of Education John J. Tigert.

"One of the most gratifying trends of modern education in America," says Dr. Tigert, "has been the addition of music to the curriculum of so many of our schools within recent years. Everywhere the indication is that the day is not far off when music will be taught in all of our public schools, much as reading, writing and arithmetic are now being taught. It seems to me that music will eventually become a definite part of the school curriculum of all schools. It is being universally recognized that education in music fundamentals is an important part of our school processes."

"Music, in my opinion, might well be taught through all of the grades from the kindergarten up to the high schools. The simpler rudiments could be made part of the instruction in the lower or primary grades, with advanced lessons as the pupil progresses, until, when he graduates from high school, he has what may be termed a good 'working knowledge' of music, its history, bibliography and some familiarity with the works of the more prominent of the old masters. This applies to both instrumental instruction and voice."

Music to Round Out Education

"It is doubtless true that every school child will not develop into a musician, any more than every student will leave school an infallible speller or a finished mathematician, but the knowledge of music fundamentals and principles that will be gained will be worth many times what they cost in money and effort in giving the student an understanding and an appreciation of music which would serve to round out an education in a way nothing else could possibly do."

"I believe that all children should be taught not only to sing, but, as many as possible, to play on some musical instrument."

"From the earliest times music has been used to control the emotions and passions. The primitive mother crooned her babe to sleep. The church has used music in some form or other ever since its inception. Men have gone into battle to the 'blare of trumpets and the sound of drums' since first they organized into bands to fight each other. In the recent war music was found a most effective means of maintaining the morale among the soldiers."

A Force for Americanization

"There is probably no influence more potent than music for Americanization purposes. Its appeal is instantaneous, it reaches the soul of the foreigner as no other influence can. For music speaks all languages. It speaks to the foreigner seeking our shores as nothing else can speak, and in his own language no less than in ours; it is one band of brotherhood we have in common—the first Americanizing force he comes in contact with."

"In addition to giving our children an appreciation and understanding of music for its esthetic value, it has the effect of training the memory, quickening the perception, stimulating the imagination and encouraging concentration. That it makes for mental discipline has been proved over and over again by the fact that the best music students are nearly always found at the head of their classes in their other studies."

"Singing in itself has a considerable physical value. In order to sing properly, children must breathe deeply and sit or stand up straight. This strengthens their chests and straightens their spines. The rhythmic movements of the folk-songs tend to gracefulness and control of the muscles."

An Every-Day Need

"Passing from the purely educational phases, music has become almost a necessity in our every-day life—probably to a degree we scarcely realize. Having it constantly at hand or available with but little effort on our part, we have come to look upon it as 'a matter of course,'



DR. JOHN J. TIGERT

United States Commissioner of Education, Who Supports the Claim of Music as a Compulsory Subject in the School Curriculum

much as we do the air we breathe or the food we eat. We would at once realize its very essential place in our lives were we deprived of it."

"Instruction in music, vocal and instrumental, in our public schools and other institutions of learning will lead

to its incorporation in some degree in all of the later activities of life, make for a happier and more contented America and help us as a people to realize Whitman's splendid phrase as applied to our country: 'She goes singing to her destiny.'"

ALFRED T. MARKS.

Much Piano Technique May Mean Rapid Action, But Poor Playing

By HEINRICH PFITZNER

[Editorial Note: The following article is an excerpt from Chapter XII of Dr. Pfitzner's recently written book, "The Problem of Pianistic Education. The author reserves all rights."]

TECHNIQUE in the usual sense of virtuosity, i.e., not including tone-mastery, has two aspects: quality and quantity. It is quite a common experience that one hears of somebody as one who has "much technique," while his playing is technically quite inferior—flabby, rough-shod, unclear, unprecise, etc. In such cases "much technique" means merely a superficial ability for rapidity of action, gained through sheer amount of time spent in playing. Then again there are persons who have a really well-founded, reliable, precise technique, but not the corresponding degree of technical fluency, which is, of course, only due to a lack of sufficient amount of practice.

These facts prove that neither a good foundation alone nor much practice alone leads to technical perfection. The best foundation cannot bear fruit adequately if it is not followed up by hard and well-guided practice, and it will even be undone (at least partly) by subsequent ill-guided or thoughtless work. Therefore the same great care which must be taken

as to fundamental training must also be used at every stage of study, with the only difference that the fundamental training must be identical in every case, whereas the further instruction may (and even must) vary as to detail from case to case, according to individual circumstance. If this distinction is made intelligently, the instruction will always be equally effective, i.e., as effective as Nature permits. The general watchword should be: Proceed, on the whole and in detail, in a way which is in every sense adequate to the given foundation and to the final purpose.

This implies several special conditions, to wit:

Teach only things which are essential, and teach everyone of them at the proper time. Distinguish clearly between vital or fundamental considerations and minor or incidental details. Study the individual pupil and his entire "case" closely, and treat him accordingly. Make, as far as each such "case" allows, the greatest possible demands as to hard work, but always consider intelligent work as more important than much work. Consider velocity of execution as the last demand, and impress the pupil with the importance of preparation, which is best expressed by the formula: "While doing one thing, be ready for the next." And last but not least, describe and demonstrate to the pupil how he should proceed while practising.

As to the succession in which the different technical problems should be taken-up, the pedagogically soundest plan is obviously to take first all exercises which call for executive motions only, and then those which call also for locomotive motions. Pedalling should not be taught at all, before the keyboard-technique is a safely settled thing; so that the possibility of any disturbing (i. e., confusing) influence is excluded. Furthermore, it goes without saying that, according to the natural course of fundamental pianistic training, arm and wrist exercises should precede (and not succeed, as per tradition) the corresponding finger-exercises, i. e., first those without locomotion, then those with locomotion.

Concerning the distinction between vital considerations and minor or incidental details, this is especially important in regard to positions to be taken by arm, wrist, knuckles and fingers. Of course, for everything which is to be done, a certain kind of position is always the best, i. e., the most adequately purposeful; but this must be understood "cum grano salis." It is the attitude in a general way, and not the position as it merely presents itself to the eye, which is of consequence, or, in other words: it is how the arm, wrist, hand or finger feels, and not how it looks that we have to consider, in advising the pupil as to its position. We may be right in telling the pupil to turn the hand inwards, or to hold the wrist low, for a certain purpose; but the exact degree in which to do it, should depend on the individual case, on the pupil's physical characteristics as to build, size, power and flexibility of his arm, hand and fingers.

Adapting Berlioz's Scale Characterizations to the Tuning of Today

By ANGELO CASIRAGHI

Johannesburg, Transvaal, Aug. 10, 1923

HECTOR BERLIOZ in his famous book on "Instrumentation" publishes a theory which logically can easily be proved to be conceived in imagination only. He attributes a certain character to every musical mode or scale, as for instance:

C Major—earnest, but dull and gloomy.

D Major—bright, noisy, somewhat vulgar.

G Major—somewhat bright, with a touch of vulgarity.

E Minor—shrieking, with a touch of vulgarity.

D Minor—sonorous, mournful, somewhat vulgar.

In contradistinction to Hector Berlioz, I venture to assert that nature could not have given a tone, which is nothing else but a noise produced by concussions or waves of air, the character of the vulgar, noble, gloomy, joyous, etc.; consequently also not to a scale, which is only composed of a series of noises.

The most striking proof that any characterization of keys or scales stands on very shaky feet is the following: "In Berlioz's time the tuning was a semitone higher than the pitch of today; consequently the B Flat of today corresponds to the A of his time. As it is logically unthinkable that a key or scale which formerly stood a semitone higher could be given the same characterizations now that it stands a semitone lower, one would be compelled to change these characterizations, thus admitting that they were applied to "measure" or made to order, so to say.

By comparison, the following would be the result:

D Major, formerly: bright, noisy, somewhat vulgar—would now be:

D Flat—full of majesty.

G Sharp, formerly: dull, but noble—now would be:

G Major—somewhat bright but with a touch of vulgarity.

A Major, formerly: brilliant, noble, joyous—would now be:

A Flat—gentle, veiled, very noble.

E Minor, formerly: shrieking, with a touch of vulgarity—would now be:

E Flat—very gloomy and mournful.

B Minor, formerly: somewhat sonorous—would now be:

B Flat—gloomy, dull, mild, harsh.

One would believe my statements to be correct according to the laws of logic, but as I am not infallible I here admit:

"One man's opinion is no man's opinion."

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Damrosch Throws the Spotlight on Celebrities



WALTER DAMROSCH AT VARIOUS STAGES OF HIS CAREER

In the First Picture, He Is Seen When Eighteen Years Old, with His Father, Dr. Leopold Damrosch. The Second Group Comprises Mr. Damrosch at the Present Day and Three of His Daughters, Who Are (Left to Right) Polly Damrosch, Mrs. Finletter and Anita Damrosch. The Third Picture Is of Frank and Walter Damrosch in June, 1871, Just Before They Set Out from Breslau for America

WALTER DAMROSCH has been so intimate a figure in the artistic life of New York for nearly half a century that his history is practically a history of music in this city for that period. He came here from Breslau a lad of nine, when his father, Dr. Leopold Damrosch, crossed the Atlantic in 1871 upon an invitation he received through Edward Schubert to become conductor of the Arion Society. Since those days New York, then possessing only one orchestra, has grown to its present proud estate. It is not to be wondered at that, reviewing such a period, Mr. Damrosch, in his autobiography, "My Musical Life" (New York: Charles Scribner's Sons), should unfold a human document of absorbing interest, especially as he writes with facile and graphic pen, and exhibits that ready sense of humor which is one of the essential qualities of a raconteur.

He wanders over an immense field of reminiscence, recording great events and small with impartial promptitude. In those early days, he tells us, the orchestral field in New York was monopolized by Theodore Thomas, who said to Dr. Leopold Damrosch at their first meeting: "I hear that you are a very fine musician, Dr. Damrosch, but I want to tell you one thing—whenever crosses my path I crush!"

Anton Rubinstein, then visiting New York, advised Leopold Damrosch, when he heard of this remark, to form an oratorio society, predicting that this would lead to other things. Accordingly the New York Oratorio Society began its existence in 1873, and the elder Damrosch, after heroic struggles, at last obtained an orchestra in 1877, with the establishment of the New York Symphony.

Then began in earnest the rivalry between him and Thomas, with violent partisans ranging themselves on either side. Drawing a comparison between the two men, the author says that Thomas always strove for great cleanliness of execution and rigidity of tempo, while his father's readings, on the other hand, were emotionally more intense.

An eager competition between the two camps for the first performance of Brahms' Symphony, No. 1, in C Minor, was won by Damrosch through the instrumentality of a pupil, Mrs. James Neilson. The publisher, Gustav Schirmer, had promised to give the score to Thomas when it arrived, and had to keep his word; but Mrs. Neilson, when she heard of the situation, quietly went down to the store and bought a copy from a clerk, and from this the orchestral parts were copied in a rush for the concert four days later.

Wagnerian Opera for America

It was Leopold Damrosch who introduced Wagner's music-dramas to American audiences when he became conductor at the Metropolitan Opera House, then a new rival to the Academy of Music, in the season 1884-85. The first Metropolitan season, when Italian opera was produced under the management of Abbey, Schoeffel and Grau, had failed, even with such stars as Nilsson, Patti,

Sembrich and Trebelli, and the directors resolved to try German opera. Leopold Damrosch, who was engaged at a salary of \$10,000 as manager and conductor, went to Europe and made contracts with Mme. Materna, Marianne Brandt, Anton Schott, Mme. Seidl-Kraus and Mme. Schroeder-Hanfstangel, his cast of "Walküre" including Mme. Materna as Brünnhilde, Mme. Seidl-Kraus as Sieglinde, Anton Schott as Siegmund and Staudigl, son of the famous Viennese bass, as Wotan.

The season was emphatically successful. Wagnerian opera had come to stay, and for the whole of that winter the author of this book lived in a sea of excitement and of joy at seeing his father's genius at last so universally recognized. But Leopold Damrosch worked so hard and so unremittingly that when pneumonia came, he was too exhausted to withstand its attack, and he died on Feb. 15, 1885.

With his death a great burden fell upon the shoulders of Walter Damrosch. The contracts for a tour to Chicago, Boston and Philadelphia had to be met; his father had left no money, and there was no one else to assume the responsibility.

A Great Night in Chicago

He accordingly set out with the company to open with "Tannhäuser" at the Columbia Theater in Chicago two days later. The train became snowed up in the worst blizzard of the year, and the travelers did not reach their destination until eight o'clock on the night of the performance. Not only was the house sold out, but the audience was cheerfully waiting, encouraged by a stirring speech in which the mayor had exhorted Chicago to help the young man who had so courageously undertaken to carry on the great work of his father.

Behind the scenes the confusion was incredible. Costumes had gone astray, and the lords and ladies of the Hall of Song had to don any costumes they could find, medieval or modern. The overture began after ten o'clock, the audience wildly cheering. When Mme. Materna sang "Dich Theure Halle," the

people again "went mad" with delight, and these scenes continued until the curtain finally fell at 1.30 o'clock in the morning.

"Ever since that terrible but wonderful evening," writes Mr. Damrosch, "I have had a soft spot in my heart for Chicago, and during the many years I have never lost the friendship of that remarkable city."

Lilli Lehmann's Anger

In his new capacity of assistant director at the Metropolitan in 1885 he brought Lilli Lehmann to America, at the time when he also engaged Anton Seidl as conductor, Max Alvary and Emil Fischer. He describes Lilli Lehmann's acting as majestic, and says that in the first act of "Tristan" and "Götterdämmerung" her anger was like forked flashes of lightning. On the forenoon of a day on which she had to sing *Isolde* she always sang through the entire rôle in her rooms in full voice, to make sure that she could do it in the evening—a contrast to the delicate *prima donna* of the present day, who refuse to speak above a whisper on the days they have to sing.

Damrosch, who was also second conductor, knew all the Wagner works by heart, but could not get a chance to conduct them, as Seidl retained these and any important novelties for himself, leaving only such operas as "Prophète" and "Trovatore" for him. At last his opportunity came in the 1890 season. Seidl was too ill to conduct Peter Cornelius' opera, "The Barber of Bagdad," and Damrosch, who was thought to be too young and wanting in experience to be entrusted with the work, did so well that he dates his entry as a fully-fledged conductor from that hour.

Soothing a Prima Donna

When he plunged into the sea of management on his own account, as head of the Damrosch Opera Company, he tired very soon of the unsympathetic round of business and the duty of defeating the constant intrigues among the singers. But in his short career as opera impresario he showed himself as capable as any veteran of the tribe in settling the ever-recurring quarrels among the stars. One day, when Marie Brema was rehearsing in the *Brünnhilde* music, who should saunter in but the singer of that rôle, Rosa Sucher.

Promptly Mme. Sucher sailed majestically out again and wrote him, announcing that she proposed to return to Germany by the next steamer. Did Damrosch fume and storm? No; he sent her a bouquet of roses and a letter expressing his astonishment that she should desire to leave America, "after having sung yourself so gloriously into the hearts of my fellow-countrymen."

No singer could resist that. Mme.

Sucher remained, continued her work with great good nature and even tolerated the hated sight of Mme. Brema as *Brünnhilde* at several performances.

Big Profit—and Loss

The first season of this company, including eight weeks at the Metropolitan and a tour of five weeks, yielded a profit of about \$53,000. He had again planted the flag of Wagner firmly in American soil, and decided to keep on. The only man who advised him against this course was Andrew Carnegie, who warned him that many people had been attracted to the performances through curiosity only, and that such a success rarely repeated itself immediately.

Against this advice, he went on, and lost \$43,000 in the second season. The financial results of the third season were quite satisfactory, but he had already made up his mind to give up this work and confine himself to the purely musical side of operatic and orchestral activities. In the disastrous winter of his heavy loss he did not suffer as badly in German opera as Grau, whose deficit on these works that year at the Metropolitan was \$150,000.

It was while he was at the head of his own company that Damrosch produced in Boston in February, 1896, his opera, "The Scarlet Letter," based on Hawthorne's story and composed to a libretto by Hawthorne's son-in-law, George Parsons Lathrop. Johanna Gadski appeared as *Hester Prynne*, David Bispham as *Roger Chillingworth* and Barron Berthold as *Arthur Dimmesdale*. The work was produced in New York in 1896.

The opera shows so much of the influence of Wagner that the composer admits that there may be truth in the cynical observation of Anton Seidl that it was a "New England Nibelung Trilogy," but reviewing it critically after many years, he believes it shows sufficient talent and musicianly grasp to warrant a composer's career. "However, life and its exigencies willed otherwise, and all the 'might have beens' are but idle speculation." He makes no comment concerning "Cyrano," his other opera, but quotes an opinion from Charles Martin Loeffler, who suggests certain changes in it, but describes the whole work as a delight on account of its real musicianship.

Met Liszt and Wagner

Liszt he met at Weimar in 1882—"this wonderful-looking old man, with his splendid white hair and deep-set eyes." On this visit he also met Wagner. Both talked to him affectionately about his father, and Wagner sent him a few days later a manuscript copy of the finale of the first act of "Parsifal"

[Continued on page 30]

Brilliant Events in San Francisco Enlist Local and Visiting Artists



Artists Meet in the City of Golden Gate—Seated: Claire Dux, Who Has Been Singing on the Pacific Coast Recently, and Alfred Hertz, Conductor of the San Francisco Symphony. Standing (Left to Right) Louis Persinger, Concertmaster and Assistant Conductor of the Symphony and Director of the Chamber Music Society; Mrs. Hertz, Theodore Kosloff, Efrem Zimbalist, Violinist, and Rodion Mendelevitch

SAN FRANCISCO, Nov. 24.—Efrem Zimbalist, violinist, and the San Francisco Symphony gave concerts at the same hour in adjoining theaters on Sunday, Nov. 18, both drawing good houses. Save for his own Fantasy on Rimsky-Korsakoff's "Coq d'Or," Mr. Zimbalist's program was made up of numbers well known to concert goers but his impeccable technic and finished style lent a new charm to his readings. Emanuel Bay was the accompanist, and Selby C. Oppenheimer the manager.

Brahms' Fourth Symphony, Tchaikovsky's Fantasia "The Tempest," and Four Flemish Folk-Songs arranged for orchestra by Arthur de Greef made up the program of the Hertz forces, the latter two being novelties in San Francisco. The contrasting character of the folk-songs, their pleasing orchestration, and the delightful manner in which they were presented by Mr. Hertz made them most acceptable. The same program had been given on Friday, Nov. 16.

Under the direction of Alexander Saslavsky and the management of Alice Seckels, San Francisco's new Symphonic Ensemble made an auspicious debut at the Bohemian Club on Nov. 13. The program consisted of Saint-Saëns' Septet, Op. 65, for trumpet, two violins, viola, 'cello contrabass and piano; a Liszt-Popper Rhapsody for 'cello and piano; Brahms' Sonata in D Minor, Op. 108, for violin and piano, and Mendelssohn's Octet for four violins and two 'cellos.

An audience that included many musicians heard the piano recital of American compositions given at the St. Francis Hotel by Ashley Pettis on Nov. 16.

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The program was of peculiar local interest in that it included works of three San Franciscans—Albert Elkus, Frederick Jacobi, and Rosalie Housman. Other Americans represented on the program were Deems Taylor, Viola Beck van Katwijk, Eastwood Lane, Marion Bauer, and Edward MacDowell, whose "Eroica" Sonata closed the recital.

The Elwyn Concert Bureau presented the New York String Quartet in Scottish Rite Hall on Nov. 19 in a concert which won for the visitors immediate favor. Beethoven's Quartet in C Minor, Op. 18; Bridge's "Irish Melody"; Suk's Intermezzo from Quartet in B Flat and "Meditation on an old Bohemian Choral," and Dvorak's Quartet in F, Op. 96, were the numbers given.

Josef Lhevinne's piano recital given in the Colonial Ballroom of the St. Francis Hotel on Nov. 19, under the management of Alice Seckels, proved a delight to local piano devotees, the artistic discrimination with which he employed his tremendous technique eliciting great praise. Schumann, Chopin, Ravel, Debussy and Tausig were the composers represented in his program.

Ada Clement and Lillian Hodghead, co-directors of the San Francisco Conservatory, left for New York and Chicago on Nov. 20. While in the East Miss Clement will be heard in a series of concerts with May Mukle, English 'cellist, and Rebecca Clark. One of the concerts has been scheduled for the Institute of Musical Art, New York, by invitation of Dr. Frank Damrosch.

CHARLES A. QUITZOW.

New President for District of Columbia Federation of Music Clubs

WASHINGTON, Nov. 24.—Mrs. Robert H. Dalglish, president of the Rubinstein Club, has just resigned as president of the District of Columbia Federation of Music Clubs, and announces that Esther Linkins, director of the Chaminade Glee Club, is to succeed her in that office. Miss Linkins is a member of the younger group of musicians in the National Capital. She was formerly director of the Y. W. C. A. Glee Club and has shown marked ability in organization work.

DOROTHY DEMUTH WATSON.

Orchestral Conductor Weds

Frederick Robbins, an orchestral conductor of Baltimore, and Freda Martin, daughter of Mr. and Mrs. Harry Martin of Stamford, Conn., were married in New York by the Rabbi Arthe of Stamford, on Nov. 19.

Signe Rappe Arrives for Concert Tour

Mme. Signe Rappe, soprano, a Swedish court singer, arrived in New York on the Gothenburg on Nov. 23. Mme. Rappe was last heard in this country in 1914, when she sang at the Swedish

National Singing Festival in Minneapolis. She has appeared in leading rôles in various European opera houses and is said to have been the first to sing the title-rôle of Strauss' "Salome" in London. She will make an extended concert tour of this country and will be heard in New York later in the season.

Eddy Brown Returns to Europe

Eddy Brown, violinist, sailed for Europe on Nov. 15, to resume his concert tour which was interrupted by his return to the United States last month on account of the death of his father, Jacob Brown, on Oct. 11. Mr. Brown and his mother, who was also in Europe, made the trip from Vienna to Chicago in eight days, arriving before the funeral. The elder Mr. Brown was his son's first teacher, and he afterwards studied with Hubay in Budapest and Auer in Petrograd. Eddy Brown's tour which he will resume immediately upon landing, will include the principal cities of Austria, Hungary, Czechoslovakia, Poland and the Near East. He will return to this country in the spring.

PHILADELPHIA HEARS THREE VOCAL STARS

Sigrid Onegin Makes Local Début—Galli-Curci and Hempel Give Recitals

By W. R. Murphy

PHILADELPHIA, Nov. 26.—The inaugural of the new season of Monday Morning Musicales under the management of Mrs. Harold Ellis Yarnall and Arthur Judson, at the Bellevue-Stratford on Nov. 19, brought the first Philadelphia appearance of Sigrid Onegin. Mme. Onegin's program revealed why she has been such a sensational success wherever she has appeared and evoked the desire to hear her in the Wagnerian rôles with which she is associated abroad. Her delivery of the "Erlkönig" was superbly dramatic. She opened with two finely sung old Italian airs and also sang in French and English, her group of American songs being well chosen.

Mme. Galli-Curci gave an exclusive program for the Philadelphia Forum on Monday evening in the Academy of Music. Her numbers included, of course, the usual florid operatic airs, such as the "Lakme" "Bell Song" and the "Lucia" "Mad Scene," brilliantly given, and less usual, the "Hymn to the Sun" from Rimsky's "Coq d'Or." There was special appeal in some Spanish songs and in her English group was a delicate trifle, "Pierrot" by her husband, Homer Samuels, who accompanied her.

Frieda Hempel who also appeared at the Academy had a crowded house which gave her a most enthusiastic reception, and deservedly. Her only operatic air was the "Shadow Song" from "Dinorah," but also of the strict coloratura type was Estelle Liebling's taxing and brilliant "Straussiana," an arrangement of Strauss waltzes dedicated to Miss Hempel and in which she sang veritable cascades of coruscating notes. A group of simple little things by Leo Blech was very attractive. The concert was under the direction of Helen Pulaski Innes.

The Matinee Musical Club presented a costume recital of Spanish music on Tuesday afternoon in the ballroom of the Bellevue-Stratford, with special dances arranged by Sara Ferris, of the Denishawn dancers. Assisting were Herbert Howells, baritone, and Agnes Clune Quinlan, accompanist. Pieces by Albéniz, Sarasate, Granados, and other Hispanic composers were given by Dorothy Neebe, pianist; Elsa Lyons Cook, soprano; Thelma Davies, contralto, and Florence Haenle, violinist. The guests of honor were Don Emilio de Motta, Spanish consul; Mrs. John F. Lyons of Fort Worth, Tex., president of the National Federation of Music Clubs; the three vice-presidents, Mrs. Cecil Frankel, Mrs. Frances Elliott Clarke, and Nan Bagly Stephens; all the former presidents of the Matinee Musical Club; Gertrude Ross, American composer, and Mrs. Edgar Stillman Kelley. Elizabeth Hood Latta, the new president of the Matinee Musical Club presided.

ROTHWELL FORCES IN WAGNER PROGRAM

Los Angeles Flute Club and Woman's Lyric Give Con- certs—Schipa Acclaimed

By Bruno David Ussher

LOS ANGELES, Nov. 24.—A Wagner program again attracted very large audiences to the third brace of concerts by the Philharmonic Orchestra on Nov. 16 and 17. Mr. Rothwell's excellent interpretations of the music of this master are always popular. For this program, besides several well known pieces, he brought forward a novelty in the early "Polonia" Overture, completed in 1836.

The Los Angeles Flute Club, which gives a good program each season to stimulate interest in flute music, delighted an audience of more than 2000 persons with its seventh annual concert on Nov. 16. The climax of the program was the first local performance of a posthumous Quintet by Rimsky-Korsakoff by Homer Grunn, piano; Jay Plowe, flute; Antonio Raimondi, clarinet; Achille Heynen, bassoon; and Karl Chlupsa, French horn. Other artists taking part in the program were Ruth Hutchinson, soprano; May Hogan, harp; Mrs. Harry Baxter, Mrs. Harry Knox, Mrs. Sidney Exley, accompanists; W. E. Hullinger, Jeanette Rogers, and Joseph J. Gilbert. An "Idylle" for eight flutes by Mr. Gilbert made an excellent impression.

Tito Schipa was acclaimed by an audience that crowded auditorium and stage when he made his first appearance here on Nov. 13. The demand for seats was so great that Mr. Behymer was literally forced to engage him for a second recital on Nov. 24.

The Woman's Lyric Club, a well trained women's chorus of ninety voices, conducted by J. B. Poulin, gave an interesting and finely sung program, with the Los Angeles Trio (Leon Goldwasser, violinist; Maurice Amsterdam, 'cellist; Marguerite d'Aleria, pianist) as guest ensemble. With this concert the Club, now in its twenty-third year, adopted a new policy of admitting the general public, instead of keeping its performances private subscription events.

Schumann's Piano Quintet had an eminently enjoyable performance at the first concert of the Zoellner Quartet series, Nov. 19, with Elinor Remick Warren, young Los Angeles pianist, at the keyboard. Miss Warren brings to her work not only satisfying technic but a quality of touch and sense of tone color, a spontaneously musical phrasing and shading which rank her among our best artists.

Levitzi Revisits Peoria

PEORIA, ILL., Nov. 24.—Appearing for the third time in successive seasons in Peoria, Mischa Levitzki gave a noteworthy piano recital at the Shrine Temple on Tuesday evening, Nov. 13, under the auspices of the Bradley Conservatory of Music. Through the generosity of about twenty-five public spirited citizens, who subscribed \$10 each toward a fund for the purpose, some 400 deserving music students were enabled to hear the recital by payment of a nominal admission fee of twenty-five cents.

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Dear MUSICAL AMERICA:

What do people go to the various musical entertainments for?

One cannot help asking this question when one reads some of the reviews in the papers.

Perhaps you will tell me they go primarily for recreation as an escape from the monotony of their existence, whether that is concerned with business, finance or social life. Some of the cultured ones go for the æsthetic pleasure of listening to music which many of them do not understand. Others again, especially the upper set, go to the opera because they want to see and especially desire to be seen in their warpaint, with all their jewelry and feathers.

Others, again, go to the symphony concerts because they are sincerely desirous of hearing the best there is in music. Some, it must be confessed, go because they want to be considered among those who really appreciate good music, just as there are some who go to church for business reasons.

Anyway, most of them go to be interested and above all entertained. They do not go to be musically educated, and that is where I think some of our critics miss it, though I will agree with our mutual friend Gatti that it is a mighty fine thing that we have so many able and experienced critics, whose main value, however, is for the artists who should be told their shortcomings from time to time. Otherwise their heads would be too big for their hats.

As to whether the great majority of those who patronize musical entertainments are interested in what is called modern music, "I hae me doubts," as the Scots say, and herein I am in absolute agreement with that most human and always entertaining critic, Henry T. Finck, namely, that it is melody that makes the music world go round.

As Finck says with truth, among the twenty thousand persons who heard the six melodious operas Mr. Gatti-Casazza offered them during the first opera week, he does not believe there were twenty who would differ with him as to the supremacy of melody in music.

While Finck admits that there are doubtless men and women among the modernists who have brains, he promptly asks them why they do not use their brains. Says Finck, "The plan of devoting a whole evening to unknown works defying all that music lovers like is absurd. Even those in sympathy with such a movement cannot assimilate and enjoy a Gargantuan feast of cacophonies extending over two hours or more. Does anybody ever go to a restaurant and order a six-course dinner made up mostly of mustard, horseradish, pepper, sage, capers and limburger?"

To all of which Mr. Finck might add that there is a physical as well as a psychical reason why melody always will have its way and win out, and that lies in the fact that when a great singer or an orchestra, or a pianist, or a violinist, gives an enchanting melody, that melody enters not alone through the ear but through the brain and sets up certain rhythmical movements in your

blood, in your very sinews, indeed in your bones, producing such a feeling of well being as to make you forget your troubles and your woes and just able to lay back and feel that there is something after all that makes life worth living.

However, there are those who would deny that Americans can appreciate even the finest melodies. Here, for instance, comes one Anatole Le Braz, who, in an English paper, recently summed up the typical American "live wire" as follows: "He precipitates himself out of his bed into his bath. He precipitates himself into his clothes. He precipitates into himself—prunes, grape-nuts, fish, eggs, steak and waffles. He precipitates himself into the arms of his wife and kisses her good-bye. He precipitates himself down town into his office. And then, when he reaches his office, he sits down without precipitation and smokes and eats—a cigar!"

Which reminds me that not long ago there was a certain Englishman who went through this country in a Pullman car and then went home and wrote two volumes on the United States and its people.

But when it comes to criticizing us, we have those among us who can do that with acid vigor. Have you read Paul Rosenfeld's "Musical Chronicle," published by Harcourt, Brace and Company? Rosenfeld, you know, is a very eminent and clever critic.

He spent seven years with the war to end civilization and far into the terrible "peace." What happened to men and women during those years, he writes, was reflected in concert hall, recital, among musicians and audiences. There is the confession of one who submitted to our era of musical witch burning and to a "patriotic" concert. Those years served, for the author, to expose the grinding machinery that turns out so many lifeless concerts and recitals, the virtuoso factory of New York's musical season, with the "grimy political paw," upon art and the women—"Oh, the women," he exclaims, "patronesses unsatisfied with their husbands and yet not quite dedicated to art—demimondaines of the spirit."

Well, mebbe the dear fellow is justified in such diatribes, but I could name some very fine women who are sincerely interested in music, and in fact I could name a pretty good long list. The trouble with them is that whatever they do in support of our great musical institutions and societies is done in a manner that the left hand doesn't know what the right hand does. They are not emulous of publicity but, like Mrs. Daniel Guggenheim, prefer to work along unostentatiously.

By the bye, Finck, whose particular interest outside music, as a relief from all the music he has to listen to, is agriculture and horticulture, is not alone in this, for the story goes that the late Ernest Van Dyck, who was a famous tenor in his day, had a hobby, which was farming, and when you lunched or dined with him he talked more about his cows than he would talk about his rôles; which further reminds me of a story that when Adelina Patti first bought her beautiful home in Wales, Craig-y-Nos, her second husband, the tenor Ernesto Nicolini, used to dress in picturesque fisherman's garb with wonderful boots, and then angled for goldfish in one of the ponds, which brings me logically to speak of another distinguished artist, who having been told that the best cure for his obesity was to adopt a sporting life and go out and kill ducks, thus explained to an astonished friend, who had come to visit him, the reason that he opened his window and let fly with his shotgun at a number of inoffensive birds that were promenading in his back yard.

To return to the modernists for a moment, let me say that H. A. Scott recently interviewed Kreisler when he was in London, on which occasion that eminent and lovable violin virtuoso admitted that he had no doubt that Schönberg and Stravinsky are perfectly sincere, but that he was afraid that too many others seize upon their examples merely as excuses for writing sheer nonsense, and then putting it forth as the very latest thing in ultra-modernism. Write nonsense, be extravagant, preposterous, outrageous—and you will attract attention at once, says Kreisler.

Music on the old lines is finished, the modernists say. Therefore, they argue, let us start again on entirely new principles and then we shall have just as good a chance as anyone else. Hence, therefore, some of the monstrous and

Viafora's Pen Studies of Celebrities



Titta Ruffo of the Resonant Baritone Is Here Depicted by Viafora. The Genial Impersonator of Vengeful "Tonio" and Many Other Leading Characters Is Now on a Concert Tour in the United States, but Will Return to New York Later in the Season for His Metropolitan Opera Appearances and a Series of Recital Engagements

impossible productions which we are asked to accept nowadays—not only in music, be it noted, but also in pictorial art, where the efforts of the atonalists, the polytonalists and the rest are precisely paralleled by those of the post-impressionists, the cubists and the like. That such exercises bear any relation to legitimate art, Kreisler denies.

Art means building up, not pulling down, and it is idle to create a chaos in the hope of possibly building a new world on the ruins.

My own conviction is that the modernists hate melody because there is none in their souls, which again reminds me that I think it was Kipling who, in "The Light That Failed," described certain painters as always having their cows standing in water or clover because they were uncertain as to the anatomy of the hoof, just as others always painted portraits of ladies with large bunches of flowers on the neck because they were equally uncertain as to the manner in which shoulders should be drawn, especially when they were décolleté.

Before I leave Kreisler, let me tell you that that great-hearted soul is going to tour Germany this winter to help feed the three thousand scientists, artists, teachers in Berlin who are unable to buy food even at cost prices; and there, my friends, is one of the great catastrophes of the world war. The working people have been getting along fairly well in the devastated and impoverished countries. Even the nobility have scraped together a few old duds and certain antique jewelry and so managed to get bread, but the intelligentsia, the musicians, the painters, the singers, players, the professors at schools and colleges, the writers and thinkers, the philosophers, they are starving. That is where the war dealt its most severe blow, for it is these people who represent not alone the culture of the world but its hope of progress to something like sanity.

While it is true that Myra Hess, the English piano virtuosa, announced that her recent concert at Aeolian Hall was her farewell to us till 1925, I believe she is to return to New York after a brief concert tour and give another recital before she sails for Europe this month. She won a success at her recital which in its spontaneous enthusiasm was remarkable. She must have contrasted it with her début here, when she at once impressed music lovers and the critics and perhaps did so all the more because she had come among us practically unannounced.

Believing it to be her farewell, they said it with flowers, with which she was overwhelmed. One critic wrote of her that it was never a question of "See what I can do," but "Hear what I have to say." She is not a performer, but a musician.

Another critic said he was particularly attracted by her charm, her graciousness and good taste in dress, which gave the eye that satisfaction which is essential to complete enjoyment of such concerts.

Now here is something which deserves a great deal more attention than is usually paid to it, namely, the question of dress. There are artists, instrumental and vocal, who believe that it helps them to appear in what the French call the *dernier cri*—that is, the last word in fashion—wherein they make, in my humble judgment, a great mistake because they attract an attention to their costume which should be devoted to themselves and their music.

Then again, some appear in perfectly startling and bizarre costumes which again attract attention, and, always among the women, induces criticism so that they really do not know what milady is playing or singing.

Now it is the woman who is not only an artist with regard to music but an artist in feeling who realizes that to be becomingly, charmingly and yet unostentatiously clothed is to create in the first place a pleasurable feeling in the eyes of the audience and at the same time use that simply as a stepping stone to the real purpose of the performance.

There are of course artists who have almost a passion for dressing unbecomingly, and suggest that some seamstress at three and a half per day has sewed something on them.

In such matters Myra Hess shows us that æsthetic pleasure in listening to a fine musician can be intensified by a costume which is in harmony with her personality and with the great music of which she is the lovely medium of expression.

Samuel Goldwyn—it isn't his real name, but a name well known in the movies—has recently issued a book entitled "Behind the Screen," published by George H. Doran Company. He tells us that his company lost heavily on productions with Geraldine Farrar and others.

I saw two of the films in which Farrar appeared, particularly the one in which she represented *Joan of Arc*, and I thought it a wonderful presentation as well as a magnificent piece of dramatic work, which I do not believe there was anybody on the dramatic stage could equal or, certainly, could surpass. Why then did it fail?

I think we might ascribe it to the fact that the promoters had mistaken Mme. Farrar's popularity to be general, whereas it is confined to opera lovers and some concert-goers. Outside that Madame is not even a name. I speak now of that general middle class public which goes to the movies.

Then, too, in the films in which Madame was presented, there was neither love story nor comedy to attract the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

movie fans, and thus two very remarkable presentations went over the heads of the crowd and did not make good financially, even though vast sums were expended on productions that were from an artistic as well as a dramatic point of view of high merit.

* * *

You may recall that in referring to Clarence Whitehill's very remarkable performance of *Hans Sachs* in the "Meistersinger," I stated that he had shown he was a really great artist because of his versatility. Personally, I do not consider any artist on the operatic or dramatic stage really great who is only capable of playing a certain type of rôle.

Among those who deserve distinction in this regard is Muratore, and so I was not surprised to read in a special dispatch to the *New York Herald* from Paris that he had recently painted a number of portraits and landscapes of such excellence that the critics compared his work with that of Corot, Millet and Rousseau. His wife, la Cavaliere, they say, won't let him sell any of his pictures, but, as he says, time may prove that he may become better known for his pictures than for his voice. Anyway, he has one consolation—when he can no longer sing he can go on painting.

* * *

In his work, "My Musical Life," Walter Damrosch tells us that he was informed by the Steinways, who had undertaken to finance the tour of Paderewski when he came to us, that the receipts at the concert at which he made his debut were less than five hundred dollars. When we compare that with the receipts of his last tour, we realize the tremendous strides this great artist has made in popular favor.

The incident is worthy of notice as it serves to inform the present generation how much of our musical knowledge and culture we all owe to those great piano houses, which decades ago poured out money to support every worthy musical undertaking, in which notable enterprise they were greatly aided by their principal dealers, mostly Germans, who had originally been musicians, but who found out that there was more money in selling one piano than in giving many piano lessons.

It was the Steinways and other houses who were responsible for much of the musical life that we had half a century ago. True, they realized that they had to create a market for their instruments, but this was not the single propelling cause of their lavish expenditures, often at times when they had to borrow money for their ever-increasing business. With them it was a real love of music, so that we may say with truth that we owe not alone to the great German composers, the fine German musicians who came to us, but very largely to the great German piano houses of the time, a debt that can really never be repaid and which certainly should be recorded in unhesitating terms when the history of our musical rise and progress comes to be written later on.

* * *

Mrs. William B. McKesson, writing all the way from Los Angeles, Cal., was so gracious as to send me a clipping from a *Jerusalem* paper, which clipping describes the third presentation of "Traviata" in Jerusalem, which took place in the Zion Theater before a crowded house.

The critic, in praising the various artists who took part, retails the sufferings he endured when going to the theater at 8.30, when he had been told the performance would begin, he found that the management and players had no intention of being punctual. He tells how various members of the orchestra would arrive leisurely at anything up to half an hour after 8.30, and, as far as could be seen, some of the artists were having a little dance on the stage, adding a vision of twinkling ankles and a billowy cloud of dust to his atmosphere, though no one seemed to think that mattered in the least.

He also suggests in his criticism that the members of the orchestra should not practise the score, each on his or her own and each playing different passages, while the audience is assembling and waiting for the curtain to go up.

He also thought that it might be advisable to have the singers look more or

less correctly like the people they were supposed to represent. The ladies certainly did not. The opening scene, when all were in evening dress for the banquet, showed the most amazing collection of footwear ever seen with evening garb. One gentleman had his trousers turned up; another wore walking boots with cloth tops, while most of them showed what dusty floors the dressing rooms must have. As for the hero, the critic suggested that he ought not to wear a bone trouser button in the middle of his shirt front. He also wanted to know why the tenor required a large safety pin in his buttonhole.

The critic would give the whole party a certificate of character without hesitation, for anything less like "gay dogs" having a wild revel could not be imagined. But the height was reached when the hero came in later from a shooting expedition wearing a bandolier of cartridges, balloon trousers, stockings and—high-heeled evening shoes with a button-strap across the ankles!

Someone had given the heroine two black eyes, which the critic felt sure she did not deserve. He could not see whether the hero had the same, because the curling forelock of his front hair hid them.

However, the production of the opera was a really remarkable feat, and the conductor deserved the congratulation he received from the Acting High Commissioner during the evening. It took the conductor a good many beats with his baton to silence the babel of talk in the hall when an act was to begin, but once silenced there was not a sound, except for the rustle when the whole crowd at once turned the leaf of their programs to follow the libretto.

* * *

One of the music critics who assists Deems Taylor in his job of reporting the musical events of the time says that when Alexander Kipnis finished singing Gretchaninoff's "The Steppe," as part of his song recital at the Town Hall, there was an instant of complete silence. Then there was tremendous applause.

Not many realize that the greatest tribute to an artist's work is just a moment or two of silence after he has finished. I recall on one occasion when Gigli was singing at the Metropolitan last season that at the opening of the second act he sang an aria with *mezza voce* so delightfully, so charmingly that the audience did not instantly respond with applause. That crowded house positively remained silent, while you could have counted at least five, and then broke into a roar. I wonder what dear Gigli thought when he had finished that aria and not a sound was heard. Perhaps he feared he had missed it, but he was soon undeceived. It was one of those unforgettable moments which linger long in the memory.

* * *

Charles Wagner, the manager of John McCormack, Mary Garden, John Charles Thomas, Frances Alda, Ferenc Vecsey and other distinguished artists, called my attention to the Municipal Concert Course which was inaugurated for this season by the city of Cleveland. These concerts are to be given on Sunday afternoons in the Public Auditorium.

The course was originated by Mayor Kohler, who desired to present worthy attractions in the Public Auditorium at prices which will permit the attendance of every citizen who wishes to come. They are under the direction of Lincoln G. Dickey. The Cleveland Symphony co-operates under its noted conductor, Nikolai Sokoloff.

Every seat is a reserved seat, and prices for the four concerts range from two dollars to six, so that the price per concert ranges all the way from fifty cents to one dollar and a half, which, however, does not include the tax.

More and more the men who are interested in municipal government are finding out that one of their greatest aids to popular favor can be acquired by taking an interest in good music for the people. One of these was former Mayor Preston of Baltimore, who told me that the first time he was elected his majority was so small that while he felt that his head and shoulders were in office, he was not quite sure of the rest of his body, especially the legs, but the next time he went in with a whoop and a big majority, for had he not in the interim taken an interest in inducing the municipality to support the local symphony orchestra, the deficit of which for the first year was \$70,000, but very soon was reduced to less than \$7,000, for the Baltimore Symphony had finally appealed to

local pride by giving such excellent concerts that the best people in Baltimore felt it a social as well as a musical duty to support it.

Then we must not forget our own Mayor here in New York, Mayor Hylan, who having once set his mind to it largely through the insistence of the present Acting Mayor Hulbert, appointed that very enterprising and wealthy citizen, Philip Berolzheimer, as Assistant Park Commissioner to look after music for the people, which resulted since, especially when Berolzheimer was appointed City Chamberlain, in New York having more fine free concerts for the people than any other city in the country.

Which is just as it should be.

* * *

The other day, when I was honored by a visit of a very distinguished prima donna, I took up with her the question of diction. She did not seem to be particularly impressed. I reminded her, however, that the critics were giving more attention to diction than ever before, and handed her a review by Richard Aldrich of the *Times*, in which, while speaking enthusiastically of a recital by Mme. Sigrid Onegin, and admitting that she has dramatic temperament well developed which gives power to her interpretation of songs requiring dramatic expression, a strong climax, a passionate utterance and a feeling of fitness for those of another kind, at the same time, he said that her diction in English and German songs was generally none too clear and she did not succeed in making the words an open book.

It is certainly curious that so many of our great artists like Mme. Onegin have not yet fully realized that after all a song is a poem set to music, and, even in excerpts from opera, the words have a value and, if the audience cannot understand what is being sung, half the effect that might be made is lost.

* * *

The Swedish ballet, which is now with us and of which great things are expected, was a great success in Paris, though the Parisians gathered at the Champs Elysées were disappointed because they said there was too much music and too little ballet. It is surely of interest to know that the great success of the evening was the American ballet. Jazz and the Ballet Suedois did not seem to sound very good to many, but once the sketch got under way the whole house by its frequent applause showed that the two can easily be coupled.

Well, I presume it is true that most of those who go to a performance of a ballet are more interested in the ladies of the ballet and their charming figures than they are in the music. You remember that the Russian Ballet was on the point of failure when it first came till a good lady wrote to the Police Department that it was positively indecent. The next morning, as I think I once told you, the line to the box office extended around three blocks, as every respectable New Yorker was trying to see for himself whether it was proper for his family to go, and they were not bald heads either.

* * *

Paris is certainly the home of the unusual. Now comes the report that Mlle. Fanny Heldy of the opera is about to come over here, not to sing, but to challenge American horsewomen, as Mlle. Fanny Heldy is France's only officially trained woman jockey. Says Mlle. Heldy:

"Sport does not prevent my working at music; in fact, it keeps me in fine form for the tiring work of the studio and the stage."

Indeed, she has determined to make jockeying her real vocation in life. We have women flyers, women swimmers, women politicians, why not women jockeys?

Why not?

* * *

Tastes differ. Perhaps that is why I would rather go and hear John Charles Thomas sing than Reinold Werrenrath, though I will agree with Mrs. Malaprop that "comparisons are odorous." Candidly, I like John Charles Thomas and he doesn't need my indorsement to draw a full house, plenty of applause and unlimited demands for encores. Perhaps one reason is that he always has an interesting program. Then he has a fine technic and great power of interpretation. One critic wrote of him that he appeals particularly to the younger set and that one sees younger audiences

there than at almost any other musical event of the season.

The singer or player who can draw the younger element, supposedly given over to the shimmy, the toddle and the fox-trot, not to speak of the movies and vaudeville, can congratulate himself. He has managed to interest and draw to himself a very difficult crowd.

* * *

Heard a very nice compliment the other day given to Lawrence Gilman by an old-time German musician who had for years and years sworn by the late Henry E. Krehbiel, and so, when Krehbiel passed out, he stopped reading the *Tribune*, but he has come back, and, as he told me, he has done so because he finds that Mr. Gilman writes well and interestingly, and so he has accepted him wholeheartedly as a worthy successor to a man who, with all his shortcomings, contributed largely to the musical life not only of New York but of the country.

In one of Gilman's recent reviews, writing about the "Meistersinger," he refers to an article Krehbiel wrote in which he feared that the "Meistersinger" would never become popular because "this music will be considered monotonous and wearying because of its complexity."

Yet that very season the "Meistersinger" had eight performances and drew a total attendance of over twenty thousand.

And there was another critic of the past to whom Mr. Gilman refers, our late lamented "Jim," otherwise Huneker, who once characterized "Parsifal" as the product of an exhausted and decrepit brain. While Krehbiel and Huneker have both passed out, the "Meistersinger" and "Parsifal" live. You know, there is such a thing as knowing too much and being too clever.

Let me not forget to say that Gilman pays a deserved compliment to Henry T. Finck in referring to his fine work entitled "Musical Progress," to which I have alluded before. Incidentally he says that Finck must be exceedingly happy as he sits in his parquet chair at the Metropolitan and hears the audience delightedly applauding what was at one time the "complex, monotonous, wearying" music of Richard Wagner, for Finck, we old-timers know, championed Wagner nearly half a century ago when it was considered good musical form to sneer at him.

* * *

They say that the Scotch are a canny and very conservative people, especially in the expenditure of money, which is hard to get in Scotland. You know the old story of the Scotchman who went to London, and, though he had been there but a very short time, returned home; "for," said he, "I had not been there ten minutes when, bang, went saxpence!"

Now they tell a story of a Scotch musician. He was a bagpipe player. I like the bagpipes when I hear them in the mountains of Scotland and they are far, far away. This bagpipe player had lived for thirty years with a good, honest wife, whom he appreciated not only for her good cooking, her good health, but because she never demanded too large a share from the bottle which he always purchased on Saturday night to help him over the Sabbath day.

One morning he woke to find the dear creature dead by his side. He rushed out, calling to the hired girl: "Mary, Mary!" said he, "cook only one aig for breakfast this mornin'." Then he returned to the bedside and prayed long and earnestly for the deceased.

He was a very devout man! says your

Mephisto

Thalia Theater Damaged by Fire

The Thalia Theater, one of the oldest in New York, was seriously damaged by fire on Nov. 21, the foyer, balcony and stairway being burned. Firemen were able, however, to confine the conflagration to the front part of the house and most of the auditorium and the stage were undamaged. The theater is one of the oldest in New York and many notable singers made their American reputations there in operatic organizations of considerable proportions. The well-known tenor, Theodore Wachtel made his first appearance in this country at the Thalia and the first American performance was given there of Maillart's "Les Dragons de Villars."

Federation of Women's Clubs Meets in Albany; Hears Address by Editor of "Musical America"

Problems of the Organization Reviewed in Convention Extending Over Five Days—Important Speeches Are Interspersed with Musical Numbers—Baroness von Klenner Presents Report of Music Chairman—John C. Freund Speaks on "What Music Can Do for All of Us"—Prophesies That the Women Will Bring About a New Order in Our Civilization.

ALBANY, N. Y., Nov. 23.—When the editor of *MUSICAL AMERICA* arrived at the depot he was met by several friends, among them a representative of the press, who told him that when he addressed the delegates at the convention of the State Federation of Women's Clubs he would speak to some 2000 of the brightest women in the State of New York, who represented over half a million members of the local organizations in the various cities.

This was the twenty-ninth annual convention, and was held from Nov. 19 to Nov. 23.

The proceedings were presided over by the president, Mrs. John H. Booth of Plattsburg, N. Y. The principal meetings were held in the fine auditorium known as Chancellor's Hall, in the Education Building.

The first day was devoted to a meeting of the officers and the reception of the delegates. The second day was concerned with the Department of Applied Education. In the afternoon a quartet consisting of Mrs. Louise B. Haefner, Mrs. Marion Angus, John Dandurand and Leroy Palmer, sang Maunders' "Serve the Lord."

At this meeting an address was made by Governor Alfred E. Smith and by the Hon. William H. Hackett, Mayor of Albany.

Mrs. Louise Haefner, well-known soprano, sang Hartmann's "When I Walk With You." She was followed by Ruth Woodin, violinist, who played Winternitz's "Forsaken" and Brahms' Waltz in A Major. Addresses were made by Mrs. William H. Hamilton on "The Sailor and Our Responsibility," and by Wiley Swift, Director of Legislation and Investigation of the National Child Labor Committee, on "The Problem of Child Labor."

On Tuesday there was a social evening at the Hotel Ten Eyck. Music was supplied by the Lawrence Trio, which played Rachmaninoff's Prelude in C Sharp Minor and Burleigh's "Deep River." This trio consists of William T. Lawrence, violinist; Williard D. Lawrence, cellist, with



Photo by Bangs

Photo by Apeda

Eleanor Gailey, Vocalist, and Albert Vertchamp, Violinist, Who Contributed to the Programs of the Convention of the State Federation of Women's Clubs in Albany, N. Y.

Eleanor Padley, pianist. An address, "The Outlook for World Peace," was delivered by Herbert Houston, editor of *Our World*. Miss Anca Seidlova gave some piano selections, which in turn were followed by Roumanian, Russian, Japanese and Scandinavian folk-songs; also, by Chinese and Indian songs.

Wednesday morning was taken up with a discussion by the Department of Public Welfare, including addresses on health, mental hygiene, social hygiene and industrial relations.

Wednesday afternoon, at Chancellor's Hall, Ina Jones, with Mrs. E. V. Bevirt at the piano, sang Curran's "In Autumn," Watt's "The Little Shepherd's Song," and Benedict's "The Wren." Carl Brenner played the Chopin-Joseffy Concert Etude and Liszt's "Rigoletto" Paraphrase.

Mrs. Ella A. Boole delivered an address on "Law Enforcement." Later Governor and Mrs. Smith received the delegates at the Executive Mansion.

Wednesday evening, at Chancellor's Hall, the proceedings opened with an address by the president and also by Mrs. Charles M. Dickinson, who introduced Raymond Fosdick, who delivered an exceedingly able address on "The League of Nations and the World Court."

Albert Vertchamp, with Mr. Brenner at the piano, played Rimsky-Korsakoff's "Song of India" and Levy's "Ghost

Dancer" to the delight of the audience, and on being recalled, played Valdez's "Japanese Serenade."

The Baroness Katherine Evans von Klenner, president of the National Opera Club, read the report of the music chairman, and spoke briefly but ably on music as a cultural development.

She then introduced John C. Freund, the editor of *MUSICAL AMERICA*, as a man with a great message. He spoke on the theme of "What Music Can Do for All of Us."

John C. Freund's Address

Mr. Freund at once won his audience with some humorous stories to illustrate the great progress that had been made through the recognition of women's right to consideration and that capacity was not a matter of sex.

He said he was particularly pleased to be the guest of so distinguished and representative an audience of women, for it was the women who had ever supported all worthy musical activities. In fact, they were the backbone of the symphony orchestras, the opera, the concerts, the recitals, church music.

He told the audience while one hundred years ago our music was in its infancy, today we have the best opera, the best and largest number of symphonic orchestras, while our musical industries have passed the world in quality as well as quantity. He showed how his discovery in 1913 of what the country was spending on music caused him to go out and tell the story to the people, not only to music-lovers; that the time had come for us to stand up for our talent on the merits and throw aside the absurd idea that only that talent with a foreign hallmark or that comes to us from abroad was worthy of support. He urged support of the movement to establish a National Conservatory and a Ministry of Fine Arts.

Music an Influence in All Walks

Then he took up his main theme; showed how it was not what people could do for music, but what music could do

for all of us; how it could play a large part in stilling the unrest of labor, in Americanizing our alien population, in stimulating business, but it was particularly important that we should develop music in the public school system, with that as a basis, we could then build. As for what music meant in the home, it was almost unnecessary to speak. After all, it was the individual home happiness which is the basis of cultivation.

He expressed his conviction that in the great human uplift that was coming it would be the women who would bring about a new order of things, blazing the way for progress to a higher, nobler, and, above all, saner life.

At the conclusion of his address he received an ovation and was recalled to the platform.

Eleanor Gailey, with Mr. Brenner at the piano, then sang Mozart's "Alleluja," Borodin's "Dissonance" and Spross' "Yesterday and Today." As an encore she sang Leoni's "Tally-Ho." Miss Gailey has a fine voice and a good method. Her reception was enthusiastic.

A good word should be said for Carl Brenner's excellent accompaniments. The further proceedings of the convention on Thursday and Friday consisted of the reports of representatives of the various committees. These were alternated with musical numbers and "a pageant of great women." The convention was to adjourn on Friday night. R. W.

ST. PAUL HAILS MYRA HESS

Pianist Plays Superbly as Soloist with Minneapolis Symphony

ST. PAUL, Nov. 24.—Myra Hess, English pianist, appearing as soloist with the Minneapolis Symphony at the Auditorium on Thursday evening, Nov. 22, in the fourth concert in Henri Verbrughe's Beethoven Series, provided the richest musical treat of the week and received a remarkable ovation for her superb performance of the Fourth Piano Concerto (in G, Op. 58). The rest of the program comprised the Fourth and Fifth Symphonies.

A "home-coming" recital by Elizabeth Endress, soprano, and Dorothy Holmes, pianist, two young local musicians who have just returned from study abroad, gave real pleasure to a large audience on Monday evening, Nov. 19. Under the auspices of the Schubert Club on the afternoon of Nov. 21, Mrs. Edward Rollin Sanford gave a program of numbers written for an ensemble of voice (spoken), violin, piano and organ. The assisting artists were Lota Mundy, violinist; Edith Robinson, pianist; George A. Thornton, organist. Mabel Pelletier, contralto, sang a group of songs, with Louise Lupien Jenkins at the piano.

FLORENCE L. C. BRIGGS.

Portland Subscribes to Retain Maine Festival

PORTLAND, ME., Nov. 24.—Portland and Western Maine have signed up for the required number of subscriptions for course tickets to insure the continuance of the Maine Festival in this city next year. The announcement was made by William R. Chapman at the Festival rehearsal on Nov. 5 that the number of guarantors and returns for the course tickets had increased since the previous meeting. It was also announced that on the Sunday preceding Christmas, the oratorio "The Messiah" would be sung by the Festival choir and the combined choral clubs of the city, under the baton of Mr. Chapman. This performance will be given under the auspices of the Portland Music Commission.

ANNIE J. O'BRIEN.

Courty Rossi-Diehl, teacher of singing, has opened new studios at 302 West Seventy-second Street, New York.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Log-Rolling and Comic Capers Among the New York Reviewers

TO the Editor of MUSICAL AMERICA:
Do critics live for themselves alone? H. C. Colles, the guest music reviewer of the New York Times, is under this impression. The British critic is an honest observer and deserves thanks for his outspoken remarks.

Surely any wide-awake visitor must at once perceive the mutual back-patting and log-rolling practised by some of the gentlemen who make reviewing their profession.

Sometimes I almost drop my paper in embarrassment after reading the column of one of these writers, for I can't avoid the feeling that I have been perusing private mail intended for other eyes.

The columnist tells us, perchance, that he played a set with Blank (a colleague who conducts a similar column on an evening paper) and that he ate lamb chops and peas at the studio of So-and-So, the inimitable baritone.

Now, we like the intimate touch, we

dote on such human details—but not when the object is purely mutual admiration.

I am cordially disgusted with this endless chatter and with the flippant tone of certain reviews. Not for a moment would I have reviewing made a solemn rite—not a bit of it. But I do object to the perpetual comic pose.

An estimable critic on a certain New York morning paper is one of the worst offenders: worst because he has ability and yet chooses to turn somersaults and strike comical postures for the sake of the unlettered reader. I am not sure which is the most vicious practise of these New York critics, log-rolling or cutting funny capers; both are equally tiresome to a number of us.

I must admire more and more the meaty, yet entertaining reviews of the veteran Henderson and the stodgy, but reliable writings of Aldrich. When will certain others wake up and realize that their "brilliance" is but a thin plating over superficiality and that readers are hungry for straightforward, uncolored reports?

H.
New York, Nov. 20, 1923.

Champions the Harp

TO the Editor of MUSICAL AMERICA:

Discussions are interesting providing the controversialists are well informed. But this not the case of the controversial Haruspex, and I strongly urge that, no matter how tempted to defend the cause of the harp, one refrain from answering that ill-bred ignorant person.

In the columns of the *Eolian Review*, Leopold Stokowski, Ernest Bloch, Julius Hartt, Carl Engel, Frank Damrosch, Josef Hofmann and other eminent artists have expressed their views in an unbiased manner in regard to the value of the harp as a solo instrument.

Moreover, besides being constantly heard in solo all over the country, the harp had been recognized to be of an equal value as any other concert instrument by the conductors of our leading symphony orchestras. In fact, more than half a dozen of our leading contemporary artists have been engaged to appear as soloists, be it with the New York Symphony, the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra, the Chicago Symphony, the San Francisco Symphony or the Los Angeles Philharmonic Orchestra.

Furthermore, Debussy and Ravel, to quote only two of the most illustrious composers of our time, have written for the harp in solo, thus acknowledging the potentiality of that instrument as a "solo instrument."

All these are facts known by any well informed person, and it seems that no matter how obstinate one may be one should yield to them. But the controversial Haruspex will most likely estimate his opinion more valuable than that of eminent artists named above, and will again come out with his unworthy arguments. Well, let him have the last word if this satisfies him—and let us forget him.

A WELL-KNOWN PIANIST.

New York, Nov. 23, 1923.

The Harp as a Solo Instrument

TO the Editor of MUSICAL AMERICA:

"Haruspex," who has been writing some strange stuff in your columns anent the harp as a solo instrument, says that his hat is still in the ring. Judging from the nonsense he indulges in, one might fancy that he had also left his brains there.

If "Haruspex" is unable to appreciate the euphony, the chordal fulness and the many shades of beautiful tonal color which a skilful and musicianly soloist can extract from the modern harp, he is almost as much to be pitied as one who is color blind. He is deficient in

auditory perception, and his opinion with regard to the matter he writes about is of no more value than would be the criticism of a sightless man on a fine painting or a beautiful landscape.

It may be that he is like the traditional Scotsman, who requires a surgical operation in order to understand a joke. Perhaps an operation of the kind might enable "Haruspex" to hear and appreciate the beauties of, say, Debussy's "En Bateau" when played by a skilled harpist or of charming compositions specially written for the harp by Ravel, Grandjany, Pierné, Tournier, Salzedo and Loeffler, as well as some of the more modern composers who are extending the resources and use of the instrument. If "Haruspex" considers that he is a better judge of the value of the harp for solo as well as ensemble and orchestral use than Debussy and other distinguished composers and musicians whom I could name, it is useless to argue with him. Indeed, I am not doing so, for it is obvious to trained and serious musicians that he is writing nonsense and does not know it, and it is most likely that what I am saying will induce him to write more should you continue to afford him the hospitality of your columns.

There is no convincing a certain class of mind of error, and it would be scarcely worth while to ask you to publish this letter were it not that doubtful and uninformed persons and those who have not yet heard the harp played as it can and should be might believe that "Haruspex" is right, and thus learn to hold it in undeserved contempt. As a fact, there is no instrument today more worthy of the attention of the young musician, as the harpistic field is the reverse of over-cultivated.

JEROME HART.

New York, Nov. 24, 1923.

An Appreciation

My dear Mephisto:

If one would write you a letter of appreciation for every good thing you say in your Musings, the post office would have to move to your studio.

In your issue of Nov. 10, your Musings were wonderful. I refer to what you wrote about the critics' attitude, especially to débutantes.

Hope to enjoy your Musings for many years to come.

SADIE SCHWARTZ.

New York, Nov. 19, 1923.

"Where Are the Songs of Yesterday?"

TO the Editor of MUSICAL AMERICA:

"Where are the songs of yesterday?" asks Mr. Kenneth S. Clark in the current issue of MUSICAL AMERICA.

This is begging the question. The songs of yesterday have been relegated to the shelf because they have not worn well. A song, like any other work of art, must stand the test of time, and this they have not done. Evidently Mr. Clark does not know that the frequency with which a song appears on programs has little to do with its artistic worth. If such were not the case, we should hear frequently dozens of songs which are masterpieces and which are almost unknown to the general run of concert-goers because they are seldom sung. Why? Because of their limited appeal.

The songs of yesterday are ephemeral because they do not possess the lasting attribute of an art work, sincerity. The public hugs them to its breast for a little while because they tickle its ear by various devices, such as syrupy harmony, "catchy" rhythms or final high B flats. Far better a good jazz number than such songs as these, for at least it makes no pretense of being anything more than it is. But as for the average art-song—!

I am not an esthetic snob, and I can enjoy good jazz as much as anybody, but this does not blind me to the fact that a work of art is the true expression of its creator's soul, and as such is appreciated by a small minority of the public. But, after all, their public is the only thing that need concern the "recitalists."

HENRY S. GERSTLÉ.

New York, Nov. 19, 1923.

A Plea for European Musicians

TO the Editor of MUSICAL AMERICA:

Mr. Frederick Stock remarked at lunch soon after his return from abroad how thankful we musicians in this country should be for any position we may have. I am grateful for my position, but I wish to show my gratitude by helping my less fortunate colleagues in Germany and Austria.

As representative in Chicago of the Austro-German Fund for suffering musicians, I should like to make this appeal through your columns to every musician who has not already contributed to the fund—and there are only twenty-five in Chicago who have—to send me a dollar or more before Dec. 1.

I know how Chicago musicians have been called upon for help by relatives and friends abroad, but there is not one who cannot make this sacrifice at this time. I hope no musician, irrespective of nationality or political views, will sit down to his Thanksgiving dinner before attending to this duty.

WALTER SPRY,
Sec'y-Treas. Association of Presidents
of State Music Teachers' Assns.
509 Wabash Ave., Chicago, Nov. 24,
1923.

A Funny Thing

My dear Mephisto:

While at a concert the other day, a funny thing happened. I was standing with Mr. Elman, father of Mischa, who was being introduced to Mr. Fuchs, father of Joseph.

Mr. Fuchs did not quite understand the name and in the course of the conversation Mr. Fuchs told Mr. Elman all about his son's concert to take place, and then asked Mr. Elman if he was musical.

Mr. Elman answered that he was and told him he had a boy who played the violin. To make a long story short, Mr. Fuchs found out that he was talking to Mischa's father and we all had a good laugh and on top of it a glass of —

SAM WEINTRAUB.
Brooklyn, N. Y., Nov. 21, 1923.

Pfitzner as "Beckmesser"

TO the Editor of MUSICAL AMERICA:

For the last year I have now read your valued magazine. No doubt you know the situation in Oberlin, where students come to work in private homes for their room and board (in quite a few cases) and in other cases where students have just the amount to get through, and you also know the high standard that our school has attained.

Reading your splendid articles, I'm always conscious of the truth of your statements and of my observations while meeting my students in the classroom. I feel like telling you just now that we are making splendid progress in this country, we, the growing music-loving army of young folks. Did I not have new students come in this fall to play and play well solo sonatas by Bach, etc.

Let me also express my appreciation for the articles on old and antique instruments, which have appeared off and on in your paper. I am personally very much interested in this regard, and possess myself a Viola d'Amore of rare beauty of tone.

I was a student in the Strassburg Conservatory while Pfitzner was director. An incident might be interesting to you which happened while I was away studying with Henri Marteau, when Pfitzner was in Strassburg. Pfitzner was to conduct "Die Meistersinger" when the Beckmesser became ill the day of the performance, and a change was impossible, so Pfitzner called on another conductor, and Pfitzner himself shaved off his beard and took the part of Beckmesser.

I have had the good fortune to play chamber music with him, and know him as director of the Conservatory during the troublesome years of every young student who likes to get away from his teacher and study with a great master and soloist, and I have known him as director of the Strassburg Opera, which he developed to a very high standard. I have known him also as neighbor. I am looking forward to the performance of his new work shortly to be given in New York.

MAURICE KESSLER,
Conservatory of Music, Oberlin College.
Oberlin, Ohio, Nov. 23, 1923.

Music Publisher Speaks

TO the Editor of MUSICAL AMERICA:

We want to thank you for the very cordial review of Mr. Bantock's "Golden Journey" in a recent MUSICAL AMERICA. The piece deserves what you have discriminatingly said for it, but it is not often that real merit gets such generous recognition. Such a review encourages the publisher and cannot fail to gratify the composer, no matter how high he may stand. We are sending it to Mr. Bantock.

C. C. BIRCHARD & Co.,
By DAVID STEVENS.
Boston, Mass., Oct. 30, 1923.

Fall Issue Pleases Musicians

TO the Editor of MUSICAL AMERICA:

Wish to express my appreciation of your Fall Issue. Mr. Freund is doing a great work. FREDERICK A. COOKE.
Kansas City, Kan., Nov. 5, 1923.

TO the Editor of MUSICAL AMERICA:

I have just received the Fall Issue and must say it is the most interesting number ever gotten out. I am especially impressed by Mr. Freund's first editorial and the clean, concise layout of the whole edition.

(MRS.) ALICE MAYNARD GRIGGS.
Long Beach, Cal., Nov. 1, 1923.

TO the Editor of MUSICAL AMERICA:

Thanks so much for special copy of the Fall Issue. It is beautiful. No "best seller" could possibly hold my interest as does this wonderful compilation of everything in the world of music.

FLORA WARD HINELINE,
Music Editor Toledo Times.
Toledo, Ohio, Nov. 5, 1923.

TO the Editor of MUSICAL AMERICA:

Permit me to congratulate you on the Fall Issue. I have enjoyed going over it, and I learned from various parts of the country that the people are reading it.

C. HAROLD LOWDEN.
Philadelphia, Pa., Nov. 5, 1923.

TO the Editor of MUSICAL AMERICA:

Mr. Freund's article in the Fall Issue, "What Music Can Do for All of Us," is the best that has yet come from his pen. I wish I could distribute it in every corner, in every city and town in our Union.

NATHAN H. ALTERMAN,
Workmen's Circle Mandolin Orchestra.
New York, Nov. 5, 1923.

Know Yourself Before Singing, Warns Buck

Too Many People Without Adequate Equipment Rush Into the World of Song, Declares New York Teacher—Public Is Growing More Discriminating

At a time when the number of voice teachers and vocal students in New York is larger than ever before, Dudley Buck has a cautionary word to utter.

Mr. Buck, a teacher in the front ranks, and a man who has inherited a musical tradition from his late father, one of America's foremost composers, is of the opinion that too many people rush into the world of music without adequate equipment in the matter of voice, talent and intelligence. "Too many people," he says, "want to sing without definitely knowing whether or not they are able to do so. They don't try to play the piano or the violin in public, or give years of study to either of those instruments without unquestionable assurance on the part of those who know that they are fitted for careers as violinists and pianists. But is the same true of the would-be singer? It is not!

"I think this is due in a measure to the fact that the public is less discriminating in the matter of singing than in any other form of music, possibly because the understanding between the artist and the listener is more direct and has not to be made through an instrument. The public likes volumes of sound and is not concerned with methods, that is, the public by and large. Their attitude is that there are always plenty of voices and when one goes to smash there will be plenty more where they came from.

Public Attitude Changing

"But all this is changing, just as the attitude towards the singer and the teacher of singing is changing. They tell a story of Herbert Witherspoon and



Dudley Buck, Noted Vocal Teacher

an old uncle of his when he determined to become a singer. The old man said: 'So, you're going to be a singer. Do you know what a singer is?' Witherspoon replied that he did and asked his uncle for his own definition. 'A singer,' said the uncle, 'is a man that makes queer noises with his throat and is poorly paid for making them!'

"That, however, was a mid-Victorian point of view. We all know that singers are better paid than they were and that the great singers earn fabulous sums, but that doesn't mean that everyone who can pipe up a tune is destined to earn thousands of dollars nightly. I have great difficulty in persuading pupils of this somewhat obvious truth. Ambition springs eternal in the human breast and they all think that there is no reason why they in particular should not become the headliner. And do they believe you when you try to reason with them and tell them the contrary? They do not! They just go to another teacher, and for my part I am only too glad to have them do so if I can't persuade them to go back to the farm. Only last week I told a pupil who wanted to give up a clerical position in order to spend all her time on her music, that it was a better idea to let music drive her out of her other job. What I meant was for her to stick at it until her musical engagements were so numerous that her other employment interfered with them.

Difficult Cases

"Another girl was brought to me by her mother, and I found, on trying her voice, that she not only hadn't any but she had no ear. I told her it was no use for her to study but she simply knocked on the door of another teacher who took her as a pupil. When I saw him I asked him why on earth he had done so. 'Well,' he said, 'she's determined to study. I might as well take her money as well as anyone else.' What I said to him is not printable! It is cases like these which the American Academy of Teachers of Singing aims to eliminate. Singers and teachers are better thought of than they used to be, and the Academy aims at placing the teaching profession on the same footing as that of the doctor and surgeon.

"Unfortunately it is not possible to standardize the teaching of singing because, as someone has said, there is only one way to sing and that is the right way. This has to be approached by different roads because all methods do not suit all voices. More definitely still, I never go about getting results in exactly the same way from any two pupils because I discovered years ago that terminology is confusing, and that the same phrase will mean entirely different things to two different people. For instance, I once asked Caruso how he produced his high notes and he said that up

to A natural he did not think about them. 'After that,' he said, 'I simply put my head a little further forward and push.' Now, that conveyed to Caruso exactly how to do it, but it would be a dangerous thing to tell a student to do.

"A teacher I knew had a platform in his studio with four or five steps leading up to it, and when his pupils sang up the scale he made them walk up the steps. Vannucini always told his pupils to sing up and think down at the same time.

"Personally, I try to avoid telling pupils not to do anything. I prefer to tell them how to do something.

"There is no royal road to perfect voice production, though all students seem to want one and many teachers profess to teach one. Personally, I only wish I could find such a road. If I could—well I wouldn't have to teach very much longer!"

JOHN ALAN HAUGHTON.

SINGERS VISIT GRAND RAPIDS

Alice Gentle, Sherman Quartet, and Rhondda Welsh Glee Club Gives Concerts

GRAND RAPIDS, MICH., Nov. 24.—The Sherman Quartet, in the auditorium of Central High School on Nov. 8, opened the series of concerts under auspices of the Reformed Young Men's Societies. The singers were assisted by Irma and Selma Friedrichs, harpists.

Alice Gentle, soprano, with Frederick Perssons as accompanist, on Nov. 5 gave the first recital of the year for the St. Cecilia Society, delighting a large audience, particularly in arias from "Forza del Destino" and "Carmen."

The Rhondda Welsh Male Glee Singers, from South Wales, with Tom Morgan as leader, sang for a large audience in the Armory on Nov. 3 for the benefit of the American Legion Billet for Orphans of World War Veterans at Otter Lake. The concert was under auspices of the Lions' Club.

Harold Tower, organist of St. Mark's Pro-cathedral, on Nov. 4 gave the first of his autumn series of organ recitals, assisted by the choir of men and boys.

VICTOR H. HENDERSON.

If I am not mistaken, it was in 1898 that Ernestine Schumann Heink made her first appearance at the Metropolitan Opera House in New York as Erda, and created an immortal standard for this role, one which has never been surpassed. I believe I can pay no better compliment to Kathryn Meisle than comparison with her great compeer.

Herman Devries in Chicago American, Nov. 19, 1923

KATHRYN

MEISLE

AMERICAN CONTRALTO

TRIUMPHS

in her operatic debut with the

CHICAGO CIVIC OPERA CO.

as Erda in "Siegfried." FREDERICK STOCK conducting. Auditorium, Chicago, November 18, 1923

Miss Meisle made an extraordinary debut in this taxing score—indeed, she reminded us of the wonderful Ernestine, both in tone quality and in delivery. She is a genuinely gifted young artist, whom we should hold with "hooks of steel."

Herman Devries in Chicago American, Nov. 19, 1923

Kathryn Meisle sang her Erda scene with authority. She has a very rich, smooth and sympathetic contralto, and made a fine impression.

Another beautiful voice is that of Kathryn Meisle, who sang its true lyric values. She should make an admirable Dalilah.

the part of Erda with a warm, vital tone and an appreciation of Glenn Dillard Gunn in Chicago Herald-Examiner, Nov. 19, 1923

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"WITH SUCH PURITY OF VOCAL PRODUCTION, FLUENCY AND FLEXIBILITY DID SHE ACCOMPLISH THE INTERPRETATION OF HER VERY FLORID ROLE THAT SHE CAPTURED HER AUDIENCE AND WAS ACCORDED AN OVATION AT THE CLOSE OF THE 'MAD SCENE'." — *Maurice Rosenfeld in the Daily News.*

"THEY HEARD THE 'MAD SCENE' AS IT HAS NOT BEEN DONE IN MANY A YEAR. NO LUCIA WITHIN MY MEMORY HAS SURPASSED MISS MACBETH IN THE FRESHNESS AND FLAWLESS PURITY OF TONE OR IN EASE AND FLEXIBILITY IN THE DELIVERY OF THE PYROTECHNICAL PASSAGES." — *Glen Dillard Gunn in Herald-Examiner.*

14 CURTAIN CALLS



FLORENCE MACBETH
as
LUCIA
Nov. 10th, 1923

"AN EXHIBITION OF THIS RELIABLE SINGER'S REMARKABLY FLUENT AND ACCURATE VOCAL TECHNIC. HER 'MAD SCENE' MOVED THE AUDIENCE TO ENTHUSIASM SO EXTRAVAGANT THAT FOURTEEN CURTAIN CALLS WERE THE ONLY MEANS OF CALMING THE TUMULT." — *Herman Devries in the Evening American.*

"FLORENCE MACBETH SANG LUCIA WITH LOVELY, SUAVE PURITY AND WON SO MANY RECALLS FOR THE BRILLIANCY OF HER 'MAD SCENE' THAT THE OPERA HAD TO CONTINUE TO STOP THEM." — *Edward Moore in the Chicago Tribune.*

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Tonal Trials Beset the Sycamore String Quartet

By George Hager



JUST at the moment when an adagio is well under way and the members of the Sycamore String Quartet are basking in the calmness of their own musical product, the direst interruptions are likely to occur. There is, for instance, the intrusion of sundry noises from the Great Outdoors. Mr. Hager depicts for us the consequences of harboring in one's home a floor clock with a stentorian chime. The *ad lib.* effects introduced into a Beethoven opus by its announcement of the witching hour of eleven seem considerably to disturb the intrepid four. But then artists are

proverbially disposed to be temperamental! The demoralizing effect of Tin-Pan Alley is revealed even among so high-minded a company as our Four Musketeers of the Strings. It was a painful moment for the conservative first violinist when his brothers succumbed to the Philistine influences of the latest jazz sensation. Randolph acted as the devil's advocate, and soon even the 'cellist had forsaken Brahms for Irving Berlin. But we are certain that in a more orthodox mood the famous string ensemble will again be plugging away at Haydn when the next rehearsal evening comes around!

Wichita Books Chicago Opera Company

WICHITA, KAN., Nov. 24.—A contract has been signed by Allen W. Hinkel of this city with C. W. Shaw, representative of the Chicago Civic Opera Company, which assures the appearance of the company in this city on March 20 and 21. The guarantee fund of \$30,000 was subscribed by fifty-four citizens, each pledging from \$250 to \$1,000. The

operas suggested for performance are "Cleopatra," with Mary Garden, and "Mefistofele," with Chaliapin in the title rôles. T. L. KREBS.

Peoria Hears Visitors and Local Artists

PEORIA, ILL., Nov. 24.—Reinald Werrenrath opened the new season for the Amateur Musical Club on the evening

of Oct. 16, when he sang to an audience that filled to overflowing the Shrine Temple. Belle Forbes Cutter, soprano, and Jeanette Powers Block, violinist, both of Peoria, gave an enjoyable joint recital before the Women's Club on the afternoon of Oct. 22. On Oct. 31 Sousa's Band gave an afternoon concert for school children and an evening concert in the Shrine Temple.

Kansas City Soprano to Sing in Russia

Marie Leavitt, lyric soprano from Kansas City, who is now in Berlin with her husband, Isaac Don Levine, writer, will go to Petrograd to sing at the Marinsky Theater at the invitation of Emil Cooper, conductor, a special dispatch to the New York *Herald* states. Mrs. Levine will sing in opera during her stay abroad.

"PERALTA LIKENED TO EAMES"

—Bangor Daily Commercial.

As Marguerite in Faust at Maine Festival

Seldom has Bangor had the pleasure of listening to a soprano voice of such exquisite beauty. Her ability as an actress is miraculous and her singing nothing less than superb.—Bangor Daily News.

As Marguerite, Frances Peralta was a convincing heroine. She made the role that of a sweetly dignified great lady, carried away in one fierce outburst of feeling with tragic results. The famous Jewel Song and the Spinning Wheel Songs were given with a resistless appeal, but the best part of her singing was the final song, an appeal to God to save and pardon Marguerite.—Portland Press Herald, October 11, 1923.



Peralta was likened by a festival patron to Emma Eames singing that great role of Marguerite. Youth and love and light and beauty and hope—all are portrayed to perfection by this beautiful woman with her glorious voice, a pure soprano with the rich golden quality of sympathy enhancing its higher notes; and in despair, in pathos, in madness of anguish, she shows herself no less interpretative.—Bangor Daily Commercial, October 8, 1923.

Frances Peralta is one of the splendid new artists of the Metropolitan, a favorite in New York, and, in fact, wherever her golden soprano voice has been heard.—Bangor Daily News.

Peralta Opens Brooklyn Opera Season in Andrea Chenier

The performance was on a high level. To begin with Miss Peralta sang the part of Madeleine. I have always had the feeling that Frances Peralta has not had the prominence she deserves. . . . Miss Peralta's voice, when at its best as it was last night, is a soprano voice of unusual quality, and it can often carry intense dramatic fervor.

—Brooklyn Daily Eagle, November 7, 1923.

Fourth Consecutive Season With Metropolitan Opera

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NEW YORK CITY

Merle ALCOCK

"BRILLIANT BEGINNING"

AT

METROPOLITAN OPERA DEBUT

AS

"BEPPE" in "L'AMICO FRITZ"



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"Madam Alcock, making her debut, presented the character of the gypsy boy with the mastery of an experienced performer. Rich in voice and picturesque in presence, she made a brilliant beginning. Miss Bori with her violets and she with her violin were the two striking evocations of the evening."

—Winthrop P. Tryon, *Christian Science Monitor*.

"Especial mention must be made to the debut of Miss Merle Alcock; a voice like hers would be delightful in *Carmen*. A *Carmen* who would sing the role with great taste as Bizet wrote it. In *Delilah* — in *The Prophet* and many other operas, not forgetting the *Orpheo* of Gluck. She is one of the best acquisitions of the Metropolitan, and it is to be hoped that we will hear her in roles of more importance."

—Do Bomel, *La Presna*

"Merle Alcock, the new contralto, in the part of Beppe, made a good impression, showing skill of histrionic character as well as an excellent voice."

—*The Evening Telegram*

"Merle Alcock stepped from her flourishing concert career upon the stage of opera as if it had been her habitat all her life long."

—Pitts Sanborn in *The Evening Mail*

"Merle Alcock, as gypsy Beppe, the gypsy fiddler, made a successful debut. She will no doubt be heard in more important parts."

—H. T. Finck in *The Evening Post*

"She will perhaps be better able to show her true worth as a member of the company when she is intrusted with a role possessing a dramatic rather than a merely decorative value."

—W. J. Henderson in *The Herald*

"Merle Alcock, contralto, made her Metropolitan debut in the role of Beppe, a gypsy boy given to sorrow, song and violinistics. Fiddling and singing make strenuous company, but Mme. Alcock went successfully through the motions of the one and the sounds of the other."

G. W. Gabriel in *The Sun and Globe*

"Miss Alcock did a splendid bit of work in her aria in the last act which gained enough applause from the body of the house to stamp her with approval, and she wore most becomingly the boy's velvet suit of Beppe."

—Ruth Crosby Dimmick in *The Telegraph*

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Flint School Discovers a Valuable Text-Book



Harmony and History of Music Class at the Flint, Mich., Senior High School. Front Row: Melba Davidson, Madeline Brooks, Ethel Veenhuis, Mae Earles, Norma Hobbs and Caroline Johnson. Second Row: Marjorie Mears, Violet Fleck, Leona Rolph, Marjorie Tanner, Alice Clarke, Doris Ambos, Dorothy Johnson and Helen Schlegelmelch. Back Row: Harold Hart, Neil C. Van Deusen, J. P. Davis, Instructor; W. W. Norton, Community Music Organizer, and Joseph Simon

At least six hundred schools in various cities of the United States already use *MUSICAL AMERICA* as a text-book in music appreciation, history lessons and the study of topics of the day; and a

typical example of the value of the publication is furnished in the work done by the harmony and history of music class at the Flint, Mich., Senior High School. This class, which meets five times weekly,

devotes one day to the discussion of current topics, when, with the aid of *MUSICAL AMERICA*, the students are able to survey comprehensively a vast field of activity from coast to coast in America

and beyond its boundaries. This weekly discussion is regarded as one of the most interesting features of the school curriculum, and invariably excites keen interest on the part of the participants. The accompanying photograph, it will be seen, was taken on one of the days thus occupied in the study of the contents of *MUSICAL AMERICA*. J. Percival Davis, composer, who is organist and choirmaster of St. Paul's Episcopal Church, Flint, is instructor of the class.

UTICA PLANS EISTEDDFOD

College Glee Clubs to Have Part in Contest for First Time

UTICA, N. Y., Nov. 24.—The Sixty-fifth Eisteddfod, under the auspices of the Cymreigyddion Society, will be held in this city on Dec. 31 and Jan. 1 and will offer a larger sum in prizes and a wider range in competition than in any previous year. A new feature of the eisteddfod will be the university and college glee club contest, in which the winner will be given a purse of \$1,000. Entries have been made by the clubs of Columbia, Syracuse and Colgate universities.

The test numbers will be Grieg's "Land Sighting," a college song and an alma mater song. Other prizes of \$1,000 will be awarded to the best mixed chorus and the best male chorus and smaller amounts will be competed for by ladies' choirs, church choirs, children's choirs, mixed quartets, duets, solos and other combinations of voice and instruments.

The management is anticipating the greatest eisteddfod in its history and is preparing for a large number of visitors. It is expected that the singers alone will number 1200, and many reservations are being made by visiting delegations. The adjudicators will be Daniel Protheroe of Chicago and L. Powell Evans of Atlantic City.

Ethel Leginska, pianist, will be soloist with the Boston Symphony in a concert in Infantry Hall, Providence, on Dec. 11.

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"Fluency of Tone—Excellent Phrasing"

New York Times, Nov. 22nd

JENCIE

CALLAWAY-JOHN

SOPRANO

EMPHASIZES FORMER SUCCESSES IN NEW YORK RECITAL

AEOLIAN HALL, NOVEMBER 21st

"Jencie Callaway-John gave her annual recital of soprano songs last evening at Aeolian Hall, with the assistance of Richard Hageman at the piano. Respighi's 'Au milieu du jardin' was given with much charm of manner, fluency of tone and excellent phrasing.

... There was no lack of expression in her interpretations and she provided a varied and pleasant evening of music. There were modern groups of songs in German, French and English, as well as three songs by Respighi and two operatic

airs by Mozart. An audience of good size applauded enthusiastically and presented the singer with generous floral gifts."—*New York Times*, Nov. 22, 1923.

"At Aeolian Hall, Jencie Callaway-John appeared in song recital at the same hour. Mme. John presented a program which was full of novel works, including a Negro spiritual of her own harmonization, taken from the lips of an old mammy who had been in her family. It proved a truly authentic col-

ored bit."—*New York World*, Nov. 22, 1923.

"Mme. Jencie Callaway-John gave a song recital at Aeolian Hall last evening, with Richard Hageman at the piano. Her program consisted of airs from Mozart's 'Le Nozze di Figaro' and 'Don Giovanni,' three numbers by Respighi, songs by Schubert, Strauss, Loeffler, Henry Hadley and others. Mme. Callaway-John is familiar to many music lovers from past seasons and was heard with evident pleasure by a large audience."—*New York Herald*, Nov. 22, 1923.



Photo by Mishkin

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BALTIMORE EXTOLS DAMROSCH FORCES

Richard Crooks Is Soloist—
Oldest and Youngest
Pianists Heard

By Franz C. Bornschein

BALTIMORE, Nov. 24.—The New York Symphony, Walter Damrosch, conductor, at the Lyric Auditorium on Wednesday evening, Nov. 14, gave a Wagner program, in which the large audience found particularly enjoyable Mr. Damrosch's interpretation of the "Faust" Overture and the "Good Friday Spell" from "Parsifal," with the violin solo very beautifully played by Gustave Tinlot. Richard Crooks, tenor, as soloist, was warmly applauded for his singing of *Lohengrin's* Narrative, *Walter's* "Prize Song" from "Meistersinger" and *Sieg-mund's* "Love Song" from "Walküre."

Vladimir de Pachmann, appearing at the Lyric on Monday evening, Nov. 12, under the local management of Mrs. Wilson-Greene, drew a small audience to hear a Chopin program which was given with rather less than his usual histrionic display of antics and with a perfected art that deserved a larger audience.

Shura Cherkassky, boy pianist, was acclaimed with rapturous delight by a very large audience at the Lyric on Saturday evening, Nov. 10, when he gave a new program including pieces by Rameau, Mendelssohn, Chopin, Tchaikovsky and Liszt, which he played with an incisive rhythmic freshness and an astonishing maturity of understanding.

The Maryland School for the Blind began its series of recitals in Newcomer

Hall on Tuesday evening, Nov. 13, with a program by Umberto Sorrentino, tenor, and Elizabeth Chase Pattillo, pianist, a graduate of the School for the Blind and of Peabody Conservatory. Frank Gittleson, violinist, Austin Conradi, pianist, and Howard R. Thatcher, accompanist, provided an attractive program at the fourth Peabody recital on Nov. 16.

GREET BANGOR SYMPHONY

Sprague's Forces Begin Twenty-eighth Season—Local Artists' Recital

BANGOR, ME., Nov. 24.—Adelbert Wells Sprague led the Bangor Symphony in an attractive concert which opened its twenty-eighth season on the afternoon of Nov. 14 at the City Hall. The program, warmly acclaimed, included Haydn's "Military" Symphony, Dvorak's "Carnival" Overture, and Delibes' "Sylvia" Ballet Suite. This was the first of the series of Young People's Symphony Concerts.

There have been several changes in the personnel of the orchestra. Dr. Earl S. Merrill and John Townsend have resumed their places among the first violins; Lawrence A. Mann and Eugene W. Rice have joined the second violins, and Frank Burrill is also a new member. Mary V. Hopkins is the harpist. Louis Kirstein, well known for his philanthropic gifts to the city, has presented the orchestra with a harp.

C. Winfield Richmond, organist, and A. Stanley Cayting, violinist, gave a recital on Nov. 13, under the auspices of the Junior Auxiliary of All Souls' Congregational Church. The program comprised numbers by Guilmant, Sinding, Matthews, Torjussen, Paul White and other composers, and arrangements by Mr. Richmond of Harrison's "In the Gloaming," Cadman's "At Dawning," and a Serenade by Turner.

JUNE L. BRIGHT.

MONTREAL STARTS OPERETTA SEASON

Aims to Make New Venture
Permanent—Visiting
Artists Appear

By Fred. Pelletier

MONTREAL, Nov. 24.—The French-Canadian company of singers, organized under the name of the Canadian Operetta Society, made its second appearance on Nov. 6 in Planquette's "La Cocarde Tricolore" at the Monument National, and repeated the success it achieved in its first performance on Oct. 16, when Offenbach's "Les Brigands" was produced. The conductor, Albert Roberval, proved himself an authoritative leader. Before coming to Montreal, he was conductor of the New Orleans Opera Company, and also gained experience in Buenos Aires. The aim in the new venture is to have a permanent yearly season, with a performance every night in the company's own theater.

Blanche Gonthier, soprano, was distinctly successful in Planquette's work, singing in voice of attractive quality, and Honoré Vaillancourt, baritone, also shared materially in the success of the performance. There was an effective chorus of sixty voices.

Fabiola Poirier, soprano, and Arthur Lapierre, tenor, gained chief honors in "Les Brigands." There were capacity audiences for both operettas, and Mr. Roberval and his singers and orchestra were enthusiastically applauded.

Anna Pavlova and her Russian Ballet attracted fine houses at St. Denis Theater in recent performances.

Two concerts were given here by the Sistine Choir—the first in Notre Dame Church on Nov. 2 and the second in St. Patrick's Church on Nov. 4. Monsignor Rella's choristers, although tired by the trip from Portland and arriving only one hour before the time set for the first concert, sang in superb style and devotional spirit. The Sulpician Fathers had lent Notre Dame Church, and it is estimated that from 8000 to 10,000 persons gained admission. Applause was vetoed on this occasion, but the parish priest of St. Patrick's, Rev. G. McShane, left the people free to applaud if they wished, and they took full advantage of the opportunity.

Isa Kremer, international balladist, sang with pronounced success on Nov. 4 in the St. Denis Theater to a full house.

WAGNERIANS IN PITTSBURGH

Opera Company Arouses Enthusiasm—
Artists in Concert and Recital

PITTSBURGH, Nov. 24.—The Wagnerian Opera Company, at the Alvin Theater in the week of Oct. 22, was heard by enthusiastic audiences. The company's most noteworthy performances were in "Tristan" and "Meistersinger." Other works given included Wagner's "Nibelungen Ring" Cycle and Mozart's "Marriage of Figaro."

The Boston Symphony, Pierre Monteux, conductor, with Sigrid Onegin as soloist, delighted two large audiences in Syria Mosque on the evening of Nov. 9 and the afternoon of Nov. 10. Recent musical events of importance have included recitals by Louis Graveure, assisted by Cecile De Horvath; Willy Burmester, and Mischa Levitzki.

RICHARD KOUNTZ.

Young Musicians Win Prizes in Kansas City

KANSAS CITY, Mo., Nov. 24.—Harry Stockwell, baritone, and Ruth Lieberman, pianist, each eighteen years old, are the winners, in an elimination contest, of a \$300 loan scholarship, each, offered by the Kansas City Musical Club. The first prize of \$500 offered in the "Home Music Contest" held throughout the country during "Better Home Week," June 4 to 10, has been awarded to Herbert G. Van Closter of this city.

BLANCHE LEDERMAN.

Grace Kerns, soprano, assisted by Alma La Palme, 'cellist, and Edward Harris, pianist, gave the first concert in the Susquehanna University course in Selinsgrove, Pa., recently.

Critical Theme and
Variations on
A

HUTCHESON RECITAL



Photo by Apeda, N. Y.

Of the Brahms Variations

"An admirable reading"—
HERALD.

"Played with especial beauty in the softer variations, finding and emphasizing the hidden melodic fragments"—TIMES (Richard Aldrich.)

"Understanding and beauty came forth where with so many players merely abstract mechanical brilliance is the result"—TRIBUNE.

Of the MacDowell Keltic Sonata

"So beautifully played that Hutcheson was forgotten, and only the music remained"—TRIBUNE.

"A clear and powerful performance which won for him much applause"—HERALD.

"He surely commanded the Keltic Sonata and played it with evident sympathy and enthusiasm"—TIMES.

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Training of Voices Derives Its Chief Interest from This Psychological Study, Since the Development of the Artistic Personality Depends Upon the Mental Activities of the Student—Really Good Master Essential for Beginners

By A. BUZZI-PECCIA

THE more I teach the more interesting the work becomes and the greater the pleasure it gives me. You may ask, "What pleasure?" Well, people who consider teaching only from the professional or business side cannot understand how it can become a pleasure, but one who is born in that atmosphere and has taught during all his life sees it from an entirely different point of view.

I believe that among the different branches of musical study, vocal teach-

ing is the most interesting one. We have no crude mechanical instrument standing like a neutral barrier between ourselves and the pupil. We communicate directly, from the very beginning, with the soul of the pupil, his mind and his body.

We deal with a great variety of artistic personalities, not to say with an infinite variety of artistic moods which change according to the ups and downs of hope, fear or discouragement of the student.

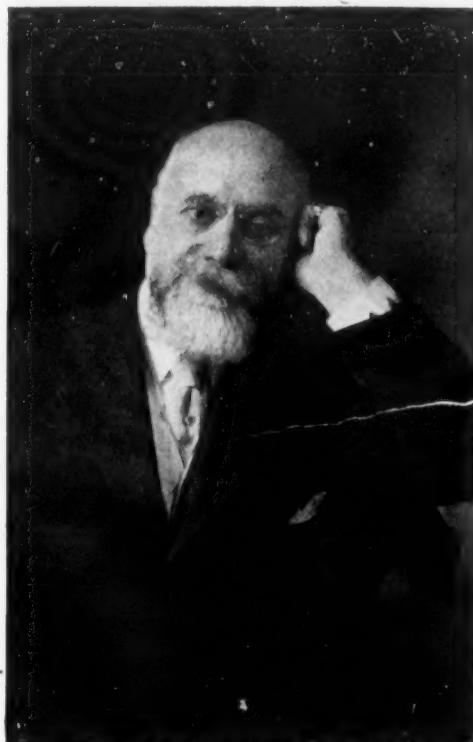


Photo by Lifshay-Anderson, N. Y.
A. Buzzi-Peccia

It is an interesting study in character. I believe that a vocal teacher, besides the necessary knowledge, ought to possess an acute sense of psychological observation. The understanding of the personality of a pupil is an absolute necessity in teaching, especially for the development of the artistic personality which is a sixty per cent factor in success.

Throat specialists and anatomical pedagogues may not agree with this, but that does not make any difference, for the action of the vocal organs depends entirely upon mental conception.

One of the most interesting things in teaching is to watch the gradual evolution of the mind of the pupil from the beginner to the advanced pupil. Nothing is more pleasant than to have before you a young beginner, full of ingenuity and enthusiasm, eager to learn, to understand, to grasp the idea of his teacher. It is the virgin ground wherein you plant the seed which will produce a sweet, dainty flower or strong oak.

A wrong or inadequate foundation troubles the mind of the pupil, and it is very hard to remedy all those wrong conceptions after they are once settled in the mind of the student, even a singer. It is a great mistake to believe that a really good master is not necessary for beginners. The bud so often fades and withers before ever having the chance to bloom.

Constant Vigilance Needed

The advanced pupil is not less interesting. He has reached the artistic part of his study. For the teacher the advanced pupil is a psychological case which needs constant watching. The pupil is then midway on the bridge which has to bring him to the artistic side. He feels already that restless spirit of the evolution. To keep him quiet, to prevent him from going out and taking the wrong path is a matter of great importance for the teacher.

Already the advanced pupil sings for his friends, sometimes for a little audience. That is the time when different moods start to appear on the horizon of his study. Some friends find his singing very good, others tell him that he has many faults to overcome. His mind has lost that peaceful enthusiasm and the

faith of the young beginner. In this case the task of the teacher becomes more difficult until he takes his pupil safely across the fatal bridge of sighs.

After that fatal bridge is once happily crossed, things clear up. Teacher and pupil start to work together, side by side, for the final result. They are at the door of the career and success. Hope, fear, joy and sorrow confused, come and go. Hopeful news alternates with disappointing refusals. Those indeed are moments of great anxiety, but full of interest and great satisfaction when the pupil finally succeeds.

The Unpleasant Side

Of course there are many little unpleasant things to stand for when the pupil whom you have brought out patiently and made a good singer goes to another teacher, who presents your pupil as his own. Again, there is the pupil who blames the teacher for his shortcomings or for the lack of some artistic quality which nature has denied him. However, those are things that happen all the time and to every teacher. In many cases it is only a question of some unhappy misunderstanding or unavoidable circumstance that separates the pupil from his real teacher. But a great many times that pupil knows in his heart who has done the best for him.

The teacher must have a much broader conception of art, do his best and look at the bright side. That is why I take pleasure in teaching, and I believe that many of my colleagues are of the same opinion.

BUFFALO LAUDS BOSTONIANS

Mme. Cahier Is Soloist with Orchestra—Gunster and Ney Give Recitals

BUFFALO, N. Y., Nov. 24.—Pierre Monteux and the Boston Symphony, with Mme. Charles Cahier as soloist, gave the first of the Musical Arts Series of five concerts under the management of Bessie Bellanca in Elmwood Music Hall on Thursday, Nov. 8. Weber, Sibelius, Strauss, Liszt and Tchaikovsky were represented in the program, and orchestra and soloist alike received an ovation.

The Chromatic Club's first afternoon concert of the season was given in the Playhouse on Saturday, Nov. 10, by Frederick Gunster, tenor, with William J. Gomph, a Buffalo organist, as accompanist. Mr. Gunster's explanatory remarks as well as his fine musicianship were thoroughly appreciated by a large audience. Elly Ney, pianist, in a program of sharp contrasts, attracted a good sized audience to the first of a series of concerts in the new Hotel Statler on Monday, Nov. 12.

FRANK W. BALCH.

Songs of Early England Presented at Toledo Museum of Art

TOLEDO, OHIO, Nov. 24.—Mrs. Frederic M. Fuller, soprano, assisted by Julius J. Blair, bass, and Mrs. John Gillett, accompanist, gave the third recital of her series at the Museum of Art on the evening of Nov. 12. The program brought forward seldom heard canzonets and dialogues of sixteenth and seventeenth century England and also a series of interesting lantern slides showing likenesses of several seventeenth century composers, their manuscripts, some early printed music and book covers and views of instruments in use at that time. These concerts have proved of great educational value.

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NEW YORK NORMAL CLASS OF CARRE LOUISE DUNNING

Back Row, Left to Right: Ruth Clark, Wichita, Kan.; Geneva Wilfley, Maryville, Mo.; Mrs. Julian Walker, New York; Mrs. Levinia Dickerson, Shreveport, La.; Ruth Vaughn, Wichita Falls, Texas; Katherine Arnold, Tiffin, Ohio; Lois Carter, Vincennes, Ind.; Mrs. Robin Ogden, Waterbury, Conn.; Mrs. Elizabeth Barlow, New Bern, N. C. Second Row: Laura M. MacDonald, Kansas City, Mo.; Mandellen Littlefield, Kansas City, Mo.; Mrs. Alice B. Stetzel, Boston; Mildred Beard, Houston, Texas; Katherine Bayne, Brownwood, Texas; Marguerite Moriarty, Fort Worth, Texas. Front Row: Mrs. Dunning, Onida Pattison, Anderson, N. C.; Myrtle McKay, Dallas; Zelig Dicht, Houston, Texas; Mrs. Grace M. McAleary, Fond du Lac, Wis.; Mrs. Virginia Ryan, New York; Mrs. Catharine Newsome-Jewell, New York; Ella C. Prince, Richmond, Va.

THE problem of inculcating a knowledge of the fundamental principles of music in the minds of beginners has been the chief concern of Carre Louise Dunning during the twenty years since she gave to the world her system of improved music study. Herself a pupil of Fräulein Prentner and Leschetizky, she was impressed early in her career as a teacher by the lack of general knowledge of fundamental principles, and has evolved a system which she claims is capable of developing intelligent musicians instead of mere players. "Is music a gift to the few," she asks, "or is it the possession of the many if properly developed?"

Mrs. Dunning believes that the only way to develop knowledge in the pupil is to make him understand what he is trying to learn. Why has the old method of "giving" lessons proved so ineffective in many instances. She says that in fifteen minutes she can teach any beginner to play a piece, but declares that it will do him no good to be told that

it must be played thus and so, unless he really understands what he is about. Understanding alone awakens interest and stimulates the pupil to individual effort.

"It is not generally realized that music is an integral part of the child's life," said Mrs. Dunning. "Unfortunately, the old ways of teaching music very often stifled the imagination and dwarfed the musical instinct. Many have risen to fame in spite of their teaching and not because of it. But we have endeavored to build the Dunning System upon pedagogical principles, based upon fundamental psychological laws. Rhythm is the natural law of the universe, but many so-called musicians are deficient in it. Their training has been one-sided, whereas the musician must be developed on all sides—spiritual, mental and physical.

A Trip to Music Land

"Our first efforts are to develop the pupil's capacity to listen. To do this, we seek to stimulate his imagination, always mindful to present fundamental principles in such a manner that will appeal to the child mind. So we take him to Music Land—a realm beautiful

beyond all comprehension, where everything is in perfect order and Queen Melody and King Harmony reign supreme. Music, we tell him, is a universal language, and if he will only listen hard enough he will be able to hear music in everything. The result is that he soon begins to think music and learns how to listen to it.

"It is much easier to develop his musical consciousness by sets of symbols, games and rhymes than it is to tell him actual facts. Consequently, learning the scales is like learning a wonderful game, and practice becomes play. Whatever the child sees he is taught to make himself, so there is no mystery to him in flats and sharps. It soon becomes as easy for him to play in one key as another and he is able to transpose to any or all with equal facility. After a few months any child should be able to write down, with correct notation and time signature, a piece played by another pupil.

Among the By-Products

"To develop musicianship is the purpose of our work, but we have proved that it is possible, through music, to develop the child's intellectual capacity. The mind is made alert, his senses of sight, hearing and touch are so quickened that he soon distinguishes himself in other studies, and it is not unusual for a Dunning teacher to be sought out by school teachers and thanked for her work in training the minds of the pupils. Every year finds a greater number of schools adopting the system, one of the principal ones this year being the Gardner School in New York."

The system, as explained by Mrs. Dunning, is so far-reaching that it is easy to believe the most extravagant reports of its accomplishments. Last spring, Virginia Ryan, the Dunning teacher in New York, gave a demonstration with a pupil who had studied less than four months and who was able to transpose any piece she played into any key. She was also able to recognize all the musical forms as played by Ernest Schelling. Among those who praised her

work were Efreim Zimbalist, Yolanda Merö and Mr. Schelling.

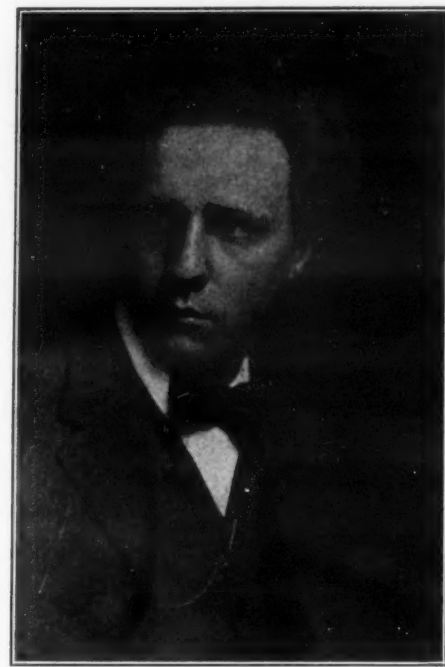
Mrs. Dunning devotes much of her time and energy to her system, evolving new devices that will make it more effective and planning new features. She limits her teaching to the training of two normal classes annually, one in New York and the other in Los Angeles. Almost every State in the Union has its corps of normal teachers who train teachers for the work, who in turn teach many thousands of children each year. Although the system has been incorporated, Mrs. Dunning has never sought to commercialize it for her own benefit. Her only interest has been in developing a method whereby children will be the benefactors, and who through music will be brought into a greater consciousness of their powers. HAL CRAIN.

Lima "Y" Singers Give Concert

LIMA, OHIO, Nov. 24.—The Lima "Y" Singers, a newly organized choral society of twenty-five members from the local Y. W. C. A., under the direction of Blanche Finicle, soprano, gave a highly successful concert on the evening of Nov. 19 to start a campaign for Trinity Methodist Church. H. EUGENE HALL.

HUGO KORTSCHAK

Violinist



In Aeolian Hall Recital

(An exact reprint)

New York Times (October 16th, 1923)
By Richard Aldrich

Hugo Kortschak's Violin Recital

Hugo Kortschak has made a place of his own as a violinist in New York, both in solo playing and in chamber music. He showed in his recital last evening in Aeolian Hall that his place is that of a musician first of all, and that he deems music, when he is giving a concert, to be the important matter at issue.

He presented a program last evening of far greater interest and significance than violinists of much greater fame and popular following ever present—a program that engaged the attention of musical listeners from its beginning to its end and deserved to. Mr. Kortschak did not offer his listeners at the beginning one or two of the weightier matters of the violinist's repertory and then hasten on, as with a sigh of relief, to the distribution of small boxes of confectionery tied up in a pink ribbon. This program comprised Locatelli's sonata in F minor, Reger's sonata for violin alone, Op. 91, No. 2; Chausson's "Poème," Op. 25, and Mozart's concerto in D minor.

It was familiar, except for Reger's sonata, which has not often been heard publicly in New York, and which might offer occasion for discussion; for instance, as to why Reger thought it desirable to imitate the problematical procedure of Bach in writing for one-stringed instruments alone; whether he had something to say that imperatively demanded such an utterance and would brook no other; whether the violin alone can really express fully the musical ideas that are thus given it, or can only sketchily and imperfectly suggest them, even in the writing of a great composer and the playing of a great artist; or whether, in thus putting upon himself what seems a handicap, Reger, having imitated many other methods of his Saxon predecessor, did not think one more imitation desirable to confirm his title to be called "the Bach of Bavaria."

Chausson's "Poème," even without the orchestra, which it greatly needs, seems still beautiful and warmly felt music, individual in its expression, notwithstanding the voice of Wagner that can be heard in it. In Mr. Kortschak's playing of this, especially, there was much to praise. And especially his earnestness and sincerity, his complete preoccupation in capturing the composer's mood, and the measure of success with which he did so. Josef Adler played the accompaniments skilfully.

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WEEKLY SURVEY OF EUROPE'S MUSIC



London Hears New Goossens Sextet

LONDON, Nov. 18.—A new sextet for strings by Eugene Goossens was the feature of a recent concert of the Music Society. The work dispenses with the second viola used by Brahms in a similar work and substitutes a third violin, with obvious improvement. It is in one movement and takes perhaps half an hour in performance, the thematic line being clearly marked. The work altogether is one of decided interest. At the same concert Poldowski played her new piano suite, "The Caledonian Market."

The new Proms at the Albert Hall fill a popular need if one may judge by the attendance. Sir Landon Ronald is producing fine programs, and although the size of the auditorium precludes any possibility of the intimacy of the Queen's Hall Proms, the concerts are most enjoyable.

A new choral work by Arnold Bax, entitled "This World's Joie," was sung at the first of a series of Chamber Concerts in Aeolian Hall, creating a good impression in spite of a certain vagueness in form and substance. These concerts, at which smoking is allowed, are growing in popularity.

Among recent recitalists have been Mme. Kirkby-Lunn, Maud Randle, Jeanne Marie Darre, Eileen Parker, Stanley Kaye, a young Sheffield pianist who was well received; Anne Lowe and Cicely Halford.

Hanover Stages Handel Festival

HANOVER, Nov. 16.—A Handel Festival of much interest was given here last month under the direction of Niedeecken-Gebhart, chief régisseur of the Opera, who has staged a number of this master's operas in the past. "Julius Caesar" opened the festival under the baton of Schulz-Dornburg of Bochum. "Otto and Theophanes" was given under the leadership of Dr. Hagen of Göttingen. "Saul" was sung inspiringly with scenic settings, the stage being built in one part of the arena, while orchestra and audience filled the other sides. All the performances met with success. Richard Lert, general music director at Mannheim, and Max Terpis, balletmaster of the Berlin Opera, assisted in staging the operas.

Pfitzner Conducts in Vienna

VIENNA, Nov. 17.—The second performance in Vienna of Pfitzner's cantata "Von Deutscher Seele" was given recently in the presence of the composer. The chorus of the Singverein and a solo quartet including Mmes. Merz-Tunner and Willer and Mr. Gallos and Mr. Mayr, was a good one. Pfitzner conducted his three Preludes and Intermezzo to Ibsen's "Feast at Solhaug" and

four new songs with piano accompaniment to verses by C. F. Meyer. His Concerto in E Flat, Op. 31, was played by Frieda Kwast-Hodapp as soloist in

the rather ungrateful piano part. During the visit of the distinguished guest the State Opera gave a performance of "Palestrina."

Neglected Scores of Eighteenth Century Charm Audiences at Paris Revivals

PARIS, Nov. 17.—One of the most interesting musical events of the fall season has been the revival of Gluck's delightful "Les Pelerins de la Mecque," not at the Opéra nor the Comique but at the Trianon-Lyrique. The work, composed in 1764, has not been heard for a very long time so it may be considered as a novelty nearly 160 years old. The plot is not one of surpassing interest and bears the usual family likeness to all operas based upon Oriental subjects, but the music, melodious, gay, enchanting, is as lovely as anything Gluck ever composed. The orchestra is very small, strings, two flutes, two oboes, two bassoons and two horns, the last of which have some passages of terrific difficulty. One of the arias, a delightful buffo bit in the first act, achieved such popularity at the time of the first performance of the opera that Mozart wrote a set of variations for the piano on one of its themes. As the opera contains no ballet, one composed for the piano by Gluck and entitled "Don Juan," was interpolated. The principal rôles in the hands of Marc-Cella Evard, Marrio, Georges Villier and Jouvin, were all capably filled.

The major concert series are all in full swing now and some interesting novelties have been heard as well as a number of "revivals." Among the most striking of the latter was Boccherini's Symphony in C, which was brought forth after a long slumber by Sergei Koussevitzky. The work was first played in 1775, and, shortly afterward, disappeared from view. It was discovered and published recently by Dr. Sondheimer without any modernizations except the necessary changes in notation. Mr. Koussevitzky gave the symphony a subtle and interesting reading. Philippe Gaubert has given fine performances of the "Eroica" Symphony of Beethoven and Brahms' seldom heard Concerto for Violin and Cello, with Messrs. Maréchal and Touche as soloists.

At the Concerts Colonne a "Poème Pastorale" by Soudry was presented for the first time. The work, which is inspired by a poem of Verlaine, is short but very effective. Mr. Soudry has re-

BORDEAUX, Nov. 16.—Gluck's "Orfeo" was recently given at the Grand Théâtre with Alice Raveau in the title-rôle achieving a tremendous success. Mme. Raveau was admirably supported by Miss Heilbronner as *Eurydice*, and Miss Dhamarys as *Amor*. As an after-piece, Paër's "Le Maître de Chapelle" was given with Hiriagaray and Albony and Miss Gelard in the cast.

ROME, Nov. 18.—The Italian Ballet under the direction of Mr. Guerra recently inaugurated its season at the Costanzi with a varied bill, including "Cupido si Diverte, with music taken from Mozart, "The Tragedy of Salome" by Florent Schmitt, "In the Elysian Fields" by Rameau, and "Passatempo" with music from various sources.

PARIS, Nov. 18.—Darius Milhaud is said to be putting the finishing touches on a ballet entitled "The Creation of the World," in which he has made use of a number of Negro melodies. He has also recently completed the orchestration of an opera founded upon the "The Eumenides" of Aeschylus.

BUCHAREST, Nov. 13.—Vincent d'Indy had an enthusiastic reception on the occasion of his recent visit to the Roumanian capital. The local press eulogized the composer in the highest terms.

ROSTOCK, Nov. 15.—Paul Graener's opera, "The Last Adventure of Don Juan," won success at its recent première at the City Theater.



From "Le Ménestrel"
Sergei Koussevitzky as Seen by the French Caricaturist, Edlin

produced an extraordinary verisimilitude of spring days and peaceful country landscapes, through a diaphanous orchestration and a simplicity of themes that is as interesting as it is unusual in this day of radical composition. Paul Paray also gave a first performance of a symphonic poem, "En Provence," by Philip; an interesting work founded on popular Christmas songs, including Saboly's "Touro-Louro-Louro." Another feature of this concert was an excellent performance of Chausson's "Poème" for Violin, by André Asselin.

Recitals of interest have been given by Helene Suter, contralto, who was particularly successful in older works by Bach and Mozart; Mignon Nevada, soprano; Zino Francescatti, violinist; Alexis Rateau, 'cellist; Joseph Szigeti, violinist, whose playing of pieces by Rameau, Paganini and Mozart was flawless; Garcet de Vauresmont, who sang a program of folk-songs from various nations, many of which were of great beauty, and Jeanne Jouve.

TOULOUSE, Nov. 15.—The Capitole Theater, which was destroyed by fire in 1917, is about to be re-opened. Many of the most prominent French artists received their early experience in this theater, including Fanny Heldy of the Paris Opéra. Henry Weldon, the American bass, was at one time a member of the company of the Capitole.

HELSINGFORS, Nov. 12.—The first performance in Finland of Richard Strauss' "Rosenkavalier" was given with considerable success at the Helsingfors Opera last month. Much of the success of the production was owing to the work of Franz Mikorey, conductor, and Hermann Gura, stage director.

BRESLAU, Nov. 15.—Donizetti's one-act opera buffa, "Campanella di Notte," which was given in Naples in 1836 but nowhere since in Europe, though America has heard it, was produced at the Breslau City Theater last month. The text and music has been edited by Dr. Wilhelm Kleefeld. The work was given with "Barber of Seville."

PARIS, Nov. 18.—"Le Hulla" by Marcel Samuel-Rousseau, which was produced with such success at the Opéra-Comique last spring, has been revived at the same theater. Charles Friant and Yvonne Brothier were much applauded in the leading tenor and soprano rôles.

BOLOGNA, Nov. 16.—The "Teatro Sperimentale" recently gave a performance of the dramatic poem, "Dono Primavera," by Balilla Pratella at the Teatro Comunale.

Hamburg Applauds D'Albert Opera

HAMBURG, Nov. 17.—Eugen D'Albert's latest opera, "Mareike von Rymwegen," founded on an old Flemish legend, with libretto by Herbert Alberti, had its first performance on any stage recently at the City Theater. A sort of medieval "Scarlet Letter" is narrated in the fantastic legend of *Mareike*, one of the most frivolous women of old Antwerp, who lures back *Lucian*, her childhood lover, after he had entered a religious order and assumed the name of *Lucas of Geldern*. Another of *Mareike's* suitors, the jealous *Arnaut*, plans their destruction and sees his opportunity on the day of the annual "Wagon Play," when a morality play is enacted on wheels in the street.

Lucian ironically has the rôle of the Redeemer, who is holding the scales of judgment over *Luxuria*, personification of wantonness. In a highly dramatic scene, *Mareike* is overcome by guilt as the pageant wagon passes, and collapses with a cry. *Lucian* leaps down to aid her and *Arnaut* denounces the pair. *Lucian*, under an ecclesiastic ban for his broken vows, wanders through the country, an outcast, and the outraged populace leads *Mareike* to the cloister reserved for repentant Magdalens. Here, in voluntary chains, she does penance for many years, until a miracle occurs! A church bell begins to toll without agency of mortal hands, *Mareike's* fetters fall off miraculously, and the repentant *Lucian* returns to die at her feet.

The score contains scraps of old Dutch folk-song, and is modern in the sense that melody is restricted to a post-Wagnerian style of declamation. There are a few leading motifs, notably a syncopated three-note theme associated with *Lucian*. The scene of the Wagon Play is the most original portion of the opera. The score on the whole does not achieve the effect, especially in its melodic line of "Tiefland," but it shows in every bar the dramatic instinct and fine technical equipment of the composer. It is finely orchestrated.

The production had been carefully prepared and was excellently staged under the direction of Leopold Sachse, the intendant. Carl Gotthardt showed a flexible and careful hand as conductor and won deserved applause. The chief honors of the cast went to Hildegard Bieber as *Mareike*, Stenitzer-Perron as *Lucian*, Schützendorf, a brother of the baritone of the Metropolitan Opera, as *Arnaut*, Lohfing as the *Bishop*, and Gutmann as the *Reader* in the scene of the Wagon Play.

VIENNA, Nov. 17.—An unfinished Tenth Symphony by Mahler has been recently discovered. The Adagio was completed by the composer and the Scherzo will be completed by Ernst Krenek, who is engaged to marry the late composer's daughter. The work will be performed at a private concert in this city.

NUREMBERG, Nov. 15.—A Beethoven memorial executed by Konrad Roth. Nuremberg sculptor, was recently unveiled here. The work was originally designed as the central unit of a large structure, but owing to economic conditions it will be placed on the façade of the City Theater.

AMSTERDAM, Nov. 17.—Gabriel Pierné replaced Willem Mengelberg for a week as conductor of the Concertgebouw during the indisposition of Mr. Mengelberg. later in the season Mr. Pierné will conduct the orchestra in a series of concerts of modern French music.

BERLIN, Nov. 17.—Alma Mehus, pianist, who hails from Minneapolis, has been engaged by Conductor Meisel of the Philharmonic, to appear as soloist at one of the concerts of that organization during the season.

VIENNA, Nov. 15.—The Staatsoper has announced its intention of celebrating the centenary of Smetana next March.

Where Are the Salaries of Yesteryear?

PARIS, Nov. 17.—Fifty years ago last month the old Opéra in the Rue Le Peletier was burned to the ground. Lyric works had been given in this theater since 1821, and many of the world's greatest singers made their reputations there. A comparison of the salaries paid to artists in the Rue Le Peletier, with those of the present day, discloses how much better the singer is rewarded for his services than he was half a century ago. Duprez, the famous tenor, received the equivalent of \$14,000 a year; Mario, who was considered by many the greatest tenor of his age, received \$6,000; Mme. Falcon, the creator of *Rachel* in "La Juive," who even had a type of voice named for her, received \$10,000 a year, and Mmes. Elssler and Taglioni, both noted dancers, received \$9,200 and \$7,200 respectively.

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NEW YORK, DECEMBER 1, 1923

THE FEDERATION PRESSES ON

THE National Federation of Music Clubs added another impressive chapter to its record at the board of directors' meeting lately held in New York. Several proposals of far-reaching importance to the cause of musical culture in America were brought forward and ratified. Of particular significance among these are the plans laid down by Mrs. Cecil Frankel, first vice-president of the Federation, which, briefly, call for the establishment of civic organizations to unite all the musical interests in given centers and prevent overlapping of activities. It is further proposed to institute a training system for club members, under which visiting lecturers will explain in detail the operation of a club and organize model programs for the information of members.

These proposals profoundly merit the epithet constructive. In a land like ours, rich in all potentialities, eager to go forward under sympathetic and tolerant leadership, but daily wasting effort and energy for lack of a true general coordination, such proposals as Mrs. Frankel's can work great things for musical progress. The civic federations planned are to be similar to the one lately organized in Los Angeles. The cooperation of all musical organizations will be sought, with the two-fold object of coherence and conservation of effort, and of enlisting the active interest in musical movements of business men. In Los Angeles the plan is already smoothly in operation; the local Chamber of Commerce has lent its powerful aid, and success seems assured. The California city's enterprise may well serve as a model for similar movements throughout the country.

The desirability of the proposed training system

for club members is obvious on its face. Under the Federation's educational department, of which Mrs. William Arms Fisher is chairman, a vigorous campaign will be waged along the lines laid down. Another excellent recommendation is that three prizes be given to the extension department for the formation of new clubs which shall carry on this educational work.

An important phase of the education department's activities is one relating to the improvement of church music. Authorities of the churches throughout the country will be approached with the object of arranging demonstrations for the congregations by leading artists, showing how hymns should be sung. The new activities will in addition include promotion of the admirably planned four years' course of study, embracing music fundamentals and appreciation, proposed by Mrs. F. A. Seiberling.

From the business examined and the type of ideas set in ordered motion, the recent meeting of the Federation directors promises to advance significantly the cause of music in America.

CHALIAPIN IN THE PROVINCES

SOMETIMES Mohammed and the mountain meet half-way, as in the case of Feodor Chaliapin and his legion of admirers. "I have noticed," said the Russian bass last week to MUSICAL AMERICA'S Chicago representative, "during my three seasons in America, that many, many persons come from outside New York or Chicago to hear the Metropolitan or the Civic Opera. They cannot hear it in their own towns, and they often come hundreds of miles. And then, very often, the seats are all sold, for the theaters have limited seating capacity." So Chaliapin is planning to meet his future audiences on their home soil. He will tour at the head of a small opera company, "a very small company, in fact. We shall give great scenes from two or three operas in each presentation, instead of producing entire operas. 'Great moments from great operas' is what it will be."

Here some representative of the loftier aesthetic membership in our American community will probably rise in protest. What! a great artist using the scalpel on famous operas to make a provincial holiday? Well, why not? Who is better qualified to pass on the wisdom and artistic justification of such a procedure than a master like Chaliapin? Besides, something like this very plan—happily—is being carried out every week these days in large motion-picture theaters all over the country.

What Chaliapin proposes is to bring some of the choicer things of opera to still smaller communities. The plan is an admirable one. His country admirers, who have heretofore been compelled to travel long distances in wintry weather to greet Chaliapin in opera, may now in many cases hear him at their ease in their home town. The musically enlightened will, one imagines, reconcile themselves to hearing and seeing the artist and his colleagues in operatic excerpts instead of a single opera. Others, drawn by the magic of a great name, will be all the better for a taste of the art of a Chaliapin. Musical culture in the outlying communities of this country should receive from Chaliapin's projected tour a contribution of no small importance.

A NOTABLE JUBILEE

IN these days of symphonic storm and stress, while the noble structure of choral music appears to be crumbling at an alarming rate, the fiftieth jubilee of the Oratorio Society of New York gives double reason for congratulation. Founded in 1873 by Dr. Leopold Damrosch and led successively by his sons, Frank and Walter Damrosch, and by Albert Stoessel, its present conductor, the society has rendered invaluable service to the cause of choral music in this country. Its influence in its own field cannot be calculated, but it is not too much to say that it has served as a model and inspiration for countless choral organizations everywhere. It is estimated that more than a million and a quarter of music lovers have heard its concerts since the society's inception. Composers of the eminence of Tchaikovsky, Bruch and Elgar have led the chorus in their own works. It has, by frequent fine performances, preserved whole the spirit of the masterpieces of choral music, and has in addition given many later scores their first American hearing. Decidedly the Oratorio Society reaches its golden jubilee with a remarkable record to its credit.

Personalities



Actor-Baritone Chats with a Friend in the Land of the Cinema

In addition to his work as an operatic singer in the Hinshaw touring production of Mozart's "Impresario," Percy Hemus, baritone, last season enacted rôles in the motion pictures. During his visit to the Pacific Coast, he participated in the filming of a Rupert Hughes story at the Goldwyn Studios. He is shown in the photograph while in conversation with Bertha Vaughn, prominent soprano and singing teacher of Los Angeles, at the close of his summer cinema engagement.

Sousa—The degree of Doctor of Music was conferred upon John Philip Sousa, famous bandmaster, by Marquette University in Milwaukee, on Nov. 17. The composer and conductor has filled an honorable niche in American music for forty-three years. He has received decorations from England, France and Belgium.

Wagner—Siegfried Wagner has entrusted the première of his latest opera, "The Smith of Marienburg," to the City Theater at Rostock, Germany. It will be produced after the return of the composer from his American concert tour, probably with Wilhelm Freund conducting and the stage under the direction of Otto Krauss. Mr. Wagner will arrive in the United States in January.

Arden—One of the myriad devotees of the old Chinese game, Mah-Jong, which has been sweeping the Occidental world with something of the force of an epidemic, is Cecil Arden, mezzo-soprano of the Metropolitan Opera. Miss Arden has benefited by instruction in the rules of this intricate pastime from J. P. Babcock, who is reputed to have "discovered" the game while representing the Standard Oil Company in the Orient.

Saminsky—An opera "The Vision of Ariel" has just been completed by Lazare Saminsky, Russian composer, who has done a notable work in introducing American music abroad. The libretto, by the composer, is a tragedy of the Netherlands during Spanish rule, with a "vision" scene depicting the court of the Persian king, Ahasuerus. Mr. Saminsky's symphonic poem, "Vigilant," will be played by the New York Symphony in January.

Novaes—News from São Paulo of interest to music-lovers is that of the birth of a daughter to Guiomar Novaes, Brazilian pianist, who in private life is the wife of Octavio Pinto. Anna Maria is the name of the new recruit to musical circles, and Mme. Novaes states in a recent letter to a North American friend that "she seems all ready to play the piano, as she is constantly moving her long fingers!" After appearing in the European capitals, Mme. Novaes will return to the American concert platform next season.

Salzedo—The process of becoming an American citizen is not so easy as that of discovering new and abstruse tone-colors of the harp, according to Carlos Salzedo. When this artist recently took the oath, he signed in the print-like characters, according to his custom. A witness relates that this deviation from the rule "ruled" the official temper, and for a moment the atmosphere was dissonant. Judge Donegan, hearing the repartee in the adjoining room, rescued the musician from his perilous position on the edge of citizenship.

Chamlee—Mario Chamlee is a busy man these opening weeks at the Metropolitan Opera. Besides learning three new rôles for his season, he sang two of his old parts during the second week—Win-San-Luy in "L'Oracolo" and Alfredo in "Traviata." At the Saturday matinée of the third week he appeared in the first of his new parts—Dimitri in "Boris Godounoff." The other two new characters which he is to undertake during the year at the Metropolitan are Vasco da Gama in "L'Africana" and the chief tenor part in Riccitelli's "I Compagnacci."

Point and Counterpoint

By Cantus Firmus, Jr.

Melodious Names for Infants

CHOOSING a name for an infant is no easy task. We want to be helpful in such matters and therefore volunteer our suggestions freely and without hope of reward. Why not select an unhackneyed name for baby? Scanning MUSICAL AMERICA'S columns, we find a number of model handles, any one of which will be found highly expressive and ornamental.

For example, why not the good old name of Mieczyslaw, which is owned by Münz, the pianist? Then there's Shura—belonging to Cherkassky, boy piano virtuoso, who, his manager, Fred Huber, admits, is a reincarnated Mozart and Liszt rolled into one. Or, if you prefer, Wintter (Watts), Thuel (Burnham) and Bainbridge (Crist).

But we are fascinated most of all by the front name belonging to Belousoff, the 'cellist brought here by Max Rabinoff. We phoned Mr. Rabinoff and learned definitely that it is authentic and not a printer's pi: Ewssei.

CANTUS FIRMUS, SR.

I Canna Sing the Auld Songs

DEAR CANTUS FIRMUS:

All because the Committee on People's Songs has asked the public to decide what is its favorite American song, the undersigned, as secretary, is being deluged with votes. One good soul stated, "My choice is 'The Battle Hymn of the Republic.'" She evidently referred to a belligerent husband. Another voted for "Old Lang Zion," which he said was a "good religious song." News for William H. Anderson—they have evidently introduced "We'll tak' a cup of kindness yet" into the hymn literature!

Yours for uplift,

"KASEY" CLARK.

New York, Nov. 20, 1923.

Prunes and Polkas

KASEY some time ago remarked the fact that the prune festival and Music Week were to be celebrated simultaneously in the Far West. A famous chain of restaurants recently paid a delicate compliment to music in the following advertisement: "Each year they have a prune festival in the Santa Clara Valley of California. In a huge, natural amphitheater there are great choruses and dancing by school children. Such is the honor paid the delicious prunes that eventually find their way to —'s."

We protest. How would the Prune Magnates like an advertisement cun-

ningly worded as follows to vaunt the fame of a musical instrument: "Each morning 1000 symphony players in New York start breakfast with a dish of delicious, sweet and syrupy, delicate de luxe prunes. (Conductors, as a rule, eat grape-fruit.) But, whatever your personal preferences, you cannot afford to miss the health-giving exercise provided only by playing the steel guitar. We have them in all shapes and sizes. . . ."

* * *

The Blight of Bel Canto

(Apologies to Editor O'Brien of the "Times of Cuba")

IT'S easy enough to be happy When one still has beauty and youth; But the tenor worth while Is the one who can smile Right after he's lost his front tooth!

* * *

WE have not been in our most amiable mood since a seeker of knowledge called us up on the telephone the other day and inquired, "Who is this Rimsky-Korsakoff, the critic of the Boston Transcript?"

* * *

AN operatic organization with Negro sponsors, singers, orchestra and supers sends us the following bulletin, addressing us as "Dear Patron":

"As the Metropolitan Opera Company is the hub around which the New York 400 revolves, so is the Grand Opera Company the pivot around which the colored aristocracy of Greater New York in particular and the United States of America in general will abound.

"It is the desire of this organization that their kind patrons and the public in general turn out in full evening dress as a standard of social achievement.

"Kindly send in your reservation early, as the choicest boxes are rapidly being sold.

"P. S.—Our society editor will visit you during intermission for description of your costume, jewels, etc."

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

About the Saxophone

Question Box Editor:

Why is the saxophone not used in the orchestra?

S. N.

Albany, N. Y., Nov. 24, 1923.

Because it is not needed. The saxophone was invented by Sax to reproduce as nearly as possible the tone of the strings in the brass band. Meyerbeer and Ambrose Thomas used it in some of their scores, and Strauss in the "Domestic Symphony." There is a quartet passage for four saxophones in Josef Holbrook's "Les Hommages."

* * *

Desiderata for the Opera Singer

Question Box Editor:

Which do you consider the primary necessity for the opera singer, voice, personality, dramatic ability or method?

K. L. F.

New York City, Nov. 23, 1923.

The absolutely first rate opera singer would have to have all of these things to achieve and maintain a position on the heights.

* * *

Neapolitan Sixths

Question Box Editor:

I have seen the term "Neapolitan Sixth" and as I was never taught any

such thing when I studied harmony, will you tell me what it is?

A. C.

Davenport, Iowa, Nov. 24, 1923.

A "Neapolitan" sixth is a chord of the sixth on the sub-dominant in minor, with minor sixth.

* * *

"G. & S." in New York

Question Box Editor:

Have any Gilbert and Sullivan operas been announced for production in New York this season?

D. B.

New York City, Nov. 24, 1923.

Unfortunately, no. In the matter of Gilbert and Sullivan, New York, which has such a lot to say about its musical importance, is like the Biblical pelican in the wilderness!

* * *

Americans in French Opera Houses

Question Box Editor:

Is it easy or difficult for an American singer to sing in the French opera houses at present? Would you advise me to go to France and try for such a position?

L. M. H.

New Orleans, La., Nov. 22, 1923.

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Opinions differ in this matter and we have been told both yes and no by persons qualified to know. If you are fully prepared in the matter of voice, production, repertoire and French diction, you might obtain a hearing abroad. Certainly the chances for the American opera singer there are as good, if not better, than they are here.

* * *

Use of Falsetto

Question Box Editor:

Is the use of the falsetto voice legitimate or not?

M. R.

Providence, R. I., Nov. 22, 1923.

Strictly speaking, and according to the best standards accepted here, it is

not, and a man whose voice is under complete control so that he can sing pianissimo throughout his scale, never needs to sing falsetto. It is, however, used by many excellent singers.

* * *

Schubert's C Major Symphony

Question Box Editor:

What is the symphony that is known as "The Symphony of Heavenly Length?"

R. W.

Chicago, Nov. 24, 1923.

Schubert's C Major Symphony. You may be interested to know that this symphony was set down without a note being altered afterward.

Contemporary American Musicians

No. 303

Frederic Tillotson

FREDERIC TILLOTSON, pianist, was born in St. Louis, Mo., Jan. 19, 1897. While he was still a child his



Frederic Tillotson

parents moved to Denver, Colo., where he was educated in the public schools, graduating with honors from the East Denver High School. He manifested musical ability at an early age and began his studies when very young, taking piano with Dr. Gower and later with LeVeta Bertschy and studying harmony and counterpoint with

Horace E. Tureman, now conductor of the Denver Civic Symphony. He made his first public appearance as soloist with the Denver Philharmonic at the age of fifteen, playing the Rubinstein D Minor Concerto, and the following year played the same work with Innes' Band before an audience of 10,000 in the Den-

ver Auditorium, the score of the work being especially arranged for the occasion. The same year he appeared in joint recital with Albert Vertchamp, violinist, and Myrna Sharlow, soprano of the Chicago Opera. He was for a time conductor at the Tabor Grand Opera House, leading a number of the Gilbert and Sullivan works. Later he conducted a series of six concerts on tour and gave numerous recitals in the West. In 1916 Mr. Tillotson moved to Boston, where he continued the study of piano with Heinrich Gebhard, composition and arranging with Gaston Borch and harmony with Homer Humphrey. He founded the Boston Trio and appeared extensively in the East with this organization and also as solo recitalist and with various orchestral bodies, including the People's Symphony under Mollenhauer and the MacDowell Symphony under Georges Longy. Besides his activities as a concert pianist, Mr. Tillotson has done a considerable amount of composition, especially of pieces for the piano, a number of which are being played by prominent artists. He has charge of the Musical Educational Department of the Fay School at Southboro, Mass.

Bulgarian Music Brings Visions of Roses in Kazanlik's Magic Valley

Stephan Stephanoff, Conductor and Composer, Here on Visit, Tells of Compatriots' Tastes — Rich Material in Myths of the East

THE music of Bulgaria has not reached the ears of the Western world in the same quantity as that of the Czechs and Roumanians. This is owing partly to the strictly national character of much of the folk melody of that country as well as to the fact that few artist-ambassadors have journeyed into other lands. Yet there is a considerable musical life in Sofia, the Bulgarian capital, which has its Royal Opera, Philharmonic Society and Academy of Music.

Stephan Stephanoff, a leading composer and conductor of that country, now on a visit to the United States, relates that the standard orchestral repertoire finds enthusiastic audiences in Bulgaria.

"I was conductor of the Philharmonic in Sofia for a number of years," he says, "and the taste of the cultivated public is very similar to that in other European centers. We gave symphonies by Beethoven and Tchaikovsky and shorter works from the standard repertoire. Then I also led programs of Bulgarian works only—and these met with much approval. Last June I conducted a program of my works with the orchestra of the Royal Opera at the National Theater in commemoration of the 'Unknown Soldier' of Bulgaria. You see, we have patriotic programs in the honor of our fallen just like all other nations.

"The subjects for tone poems in the folk-tales of the country are very fine. Your Bulgarian is of a romantic cast and in his orchestral music he likes glowing instrumentation, so that he may fancy himself transported to the rose valley of Kazanlik, where one tastes the fruits of Paradise! The myths of the East are admirable material.

"The liking for operetta is very keen, and the works presented have quite a smart, Parisian flavor! But at the Royal Opera, of which I was director, the grand opera repertoire prevails during at least three or four evenings weekly. Works of Verdi and Puccini, 'Carmen' and 'Cavalleria,' are popular, as well as Russian operas such as 'Eugene Onegin' and 'Prince Igor.' Last year a visiting company came from Munich and gave 'Freischütz' and other German operas with success."

Began Career as Law Student

Mr. Stephanoff was born in the town of Gabrovo in Bulgaria and began study of the piano in early childhood. At the age of eight he composed serenades, nocturnes and waltzes and reproduced difficult compositions on the piano by ear. At twelve he conducted an orchestra of thirty players in his own town. He was sent to study at the *gymnasium* in Sofia and was graduated in law at the university. Then he went to study composition at the Prague Conservatory under Novak and later studied conducting under Nikisch in Berlin, Leipzig and Prague.

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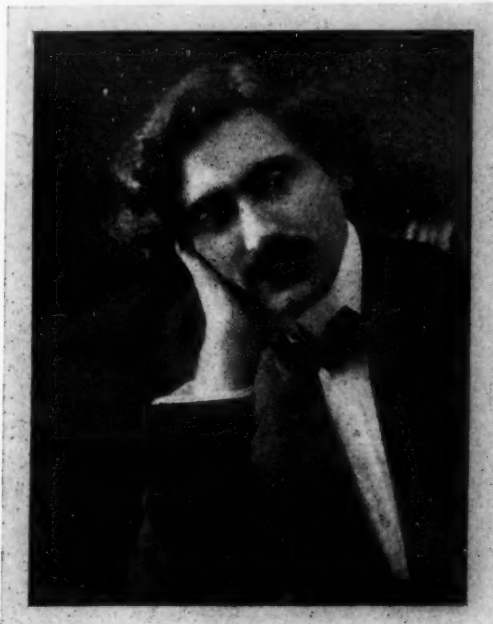
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Stephan Stephanoff

As guest conductor he has been heard in a number of European capitals. He led orchestral concerts in Berlin in 1913 and then visited Russia, conducting orchestras in Petrograd and Moscow. He made a long tour of principal cities in Central Europe in 1916, leading the Blüthner Orchestra of Berlin, the Hamburg Philharmonic, the Meiningen Symphony and other organizations in Baden-Baden, Wiesbaden, Coburg and other cities.

His compositions include a number of works in modernist style based on native folk rhythms, a "Bulgarian Rhapsody," a set of Symphonic Dances and tone-poems. His operetta, "The Millionaire," was given with success last year in Sofia and in German cities. He has recently completed a fantastic grand opera, entitled "In the Kingdom of Love." In the United States Mr. Stephanoff will devote himself to composition and guest appearances as orchestral conductor.

R. M. K.

Lenox Quartet Plays in Farmington, Conn.

FARMINGTON, CONN., Nov. 24.—The Lenox String Quartet, Sandor Harmati, first violin; Wolfe Wolfensohn, second violin; Nicholas Moldavan, viola, and Emmeran Stoeber, cello, gave a concert at Miss Porter's School on the evening of Nov. 7, with the assistance of Felix Fox, pianist, who is director of music at the school. The program comprised works by Beethoven, Mendelssohn, Debussy and Franck. W. J. P.

St. Louis Municipal Opera Announces Ten-weeks' Season Next Summer

ST. LOUIS, Nov. 24.—The productions committee of the Municipal Opera announces that the season next year will again be for ten weeks, beginning May 26 and closing Aug. 3, with seven performances a week. David E. Russell, manager for the last five seasons, has been reappointed and made an ex-officio member of all committees. The chorus will again be made up wholly of St. Louis singers, the training school starting immediately after the first of the year, when the repertoire will have been decided. Already advance reservations for seats total more than \$75,000.

HERBERT W. COST.

WATERTOWN, N. Y.

Nov. 24.—The Junior Music Club held its first meeting of the season at the residence of its president, Kathleen Whearty. The program consisted of piano solos, stories of music and musicians and a brief study, with the aid of phonograph records, of the instruments of the orchestra. A group of songs by American composers was given by Evelyn Reed. Programs for the year are

being arranged under the direction of Helen Lawrence, supervisor of music and a recent graduate of Columbia University. WILHELMINA W. KNAPP.

INDIANAPOLIS HAILS ARTISTS

Marguerite Melville-Liszniewska and John McCormack in Recitals

INDIANAPOLIS, Nov. 24.—A large audience heard Marguerite Melville-Liszniewska, pianist, on the afternoon of Nov. 2 at the Murat Theater in the first recital of the course sponsored by the Indianapolis Matinée Musicale. The artist was warmly applauded in a Beethoven Sonata, Op. 81; Schumann's "Scenes of Childhood," a Sarabande by Rameau-Godowsky, Chopin's Fantasy, Op. 49; Liszt's "St. Francis Walking on the Waves" and numbers by Albeniz, Chabrier, Emerson Whithorne and Moniuszko.

John McCormack, tenor, sang to a capacity audience at the Murat Theater on the afternoon of Nov. 11, when he appeared under the auspices of the Ona B. Talbot Fine Arts Association. Mr. McCormack's program was made up of Italian, German and English songs and Irish ballads. Two Schubert songs, "Die Liebe hat gelogen" and "Der Jüngling an der Quelle"; songs by A. Walter Kramer, Edwin Schneider, Stanley Dickson, Easthope Martin and the Irish folk-songs were notable, and there were half a dozen encores. Lauri Kennedy, 'cellist, played a Grieg Sonata and a group of solos by Popper, Tartini and Hughes, and Edwin Schneider was at the piano. Modest Altschuler conducted the overture to Wagner's "Rienzi" during a week's performances at the Circle Theater. An organ program was given for the second week by C. Sharp-Minor of New York. PAULINE SCHELLSCHMIDT.

ORCHESTRA VISITS LIMA

Cleveland Forces Give Two Programs—Clubs Active

LIMA, OHIO, Nov. 24.—Two very successful concerts were given by the Cleveland Orchestra, under Nikolai Sokoloff, in Memorial Hall on Nov. 7. The school board and the officers of the Women's Music Club cooperated in arranging the visit. In the public schools explanations of the orchestra and its music had been given to the pupils by Mr. Evans, supervisor, and his assistants and Margaret Gregg of the Central High School.

The afternoon concert, arranged especially for the young people, was attended by some 1500 students. Mr. Sokoloff conducted a program including Edgar Stillman Kelley's "Alice in Wonderland" Suite, which seemed to hold the attention of the youngsters well. Arthur Shepherd, composer and violinist, gave an informal explanatory talk.

The evening program included works by Berlioz, Gluck, Dvorak, Wagner, Tchaikovsky and Brahms and Grainger's

"Molly on the Shore." Encores were given, and Arthur Beckwith, concertmaster, played the "Meditation" from "Thais." The audience was large and very cordial.

Several organizations devoted study programs to analysis of the orchestral works, and the Etude Club presented the following artists in a public recital: Ella Eysenbach, Leona Feltz, Geraldine Evans, Irene Harruff Klinger, Mrs. A. Dimond, Susan Humston MacDonald and Mrs. Waldo Berryman.

During their stay in Lima Mr. Sokoloff and Mr. and Mrs. Branson Harley Holmes were guests of Mr. and Mrs. Frank A. Baxter.

John Philip Sousa led his band in a rousing program at Memorial Hall recently.

Local artists heard in an excellent musicale at the First Christian Church on Nov. 4 included Blanche Finicle and Mrs. Klinger, sopranos; Margaret Gregg, mezzo; R. B. Mikesel, tenor; Frank Shumate, baritone; Allen Harter, bass; Nell Kriete, pianist, and Aileen Scott, violinist.

Two local clubs opened their season's work with interesting programs. The Etude Club met at the home of Mary Alice Potter and the Women's Music Club held an important meeting and luncheon at the Elks' Club.

H. EUGENE HALL.

DENISHAWNS IN ROCHESTER

Rosing Gives "Soul of Russia" Program and Addresses Tuesday Musicales

ROCHESTER, N. Y., Nov. 24.—Ruth St. Denis, Ted Shawn and the Denishawn Dancers delighted two large audiences at the Eastman Theater on the afternoon and evening of Nov. 21 with a program that was gorgeous in coloring and full of life and action.

Vladimir Rosing, tenor and head of the operatic department of the Eastman School of Music, appearing in the Monday Evening Series of Chamber Music Recitals before a large audience in Kilbourn Hall on Nov. 19, gave a program entitled "The Soul of Russia," and also sang a group of English songs, including one by Frank Bridge, who was present as a guest of Mr. Eastman. The audience was stirred to great enthusiasm. On the next morning in Kilbourn Hall Mr. Rosing addressed the members of the Tuesday Musicales on "The Part Music Should Play in Life."

MARY ERTZ WILL.

Tuckerman Sings in Middletown

MIDDLETOWN, N. Y., Nov. 24.—Earle Tuckerman, baritone, pleased a large audience at the Grace Church Parish House on the evening of Nov. 14. His program was representative of several schools of composition, and the simpler and more familiar numbers were especially well received. He was accompanied at the piano by Herman Neuman.

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Helen Teschner Tas Finds European Audiences Eager for American Music

HELEN TESCHNER TAS, violinist, has returned to America after a concert tour in Europe, bringing back a wealth of lively comment on musical and artistic conditions abroad. Mme. Tas toured France, Holland and Switzerland and was the soloist at a series of performances of American works in Paris. She found that Louis Gruenberg, American composer, was held in high esteem in Europe, and her performance of his second sonata for violin and piano with Daniel Lazarus before a gathering of artists, under the auspices of *La Revue Musicale*, was received with enthusiasm. The orchestral concerts of American music, conducted by Lazare Saminsky, in which Mme. Tas took part, occasioned much interest in Paris and evoked high praise for the American composers represented.

Mme. Tas brought with her for performance in this country a new sonata for piano and violin by Raoul Laparra, whom she describes as one of the most impressive of the present-day European composers.

Mme. Tas was present at the celebration of the twenty-fifth anniversary of the coronation of the Queen of Holland and was a guest at the ceremonial concert given by the Concertgebouw Orchestra under Willem Mengelberg.

In Switzerland Mme. Tas saw a performance of "Eurhythmic," a new art-form evolved by Dr. Rudolph Steiner.



Helen Teschner Tas, Violinist

"It is really the most interesting artistic expression I met with abroad," she declares. "Not quite dancing, it is yet a physical expression, a bodily inflection of speech. Through motion and gesture, a living language is created, translating music and poetry into ideal symbols and

becoming itself a beautiful and moving art."

Mme. Tas is engaged for several appearances with orchestra and in concert this season in America and will return to Europe to fulfill re-engagements in the spring and summer. E. R.

DAYTON ACCLAIMS CONCERT BY WESTMINSTER SINGERS

Many Cincinnati Visitors in Audience of 3000 to Greet Williamson's Choir

CINCINNATI, Nov. 24.—A large party of Cincinnati motored to Dayton to attend a dinner given at the Engineers' Club in that city by the directors of the Dayton Westminster Choir Association and a concert by the choir in the N. C. R. Hall. The hall, seating 3000 persons, was crowded by eager Daytonians and their guests.

The concert was highly successful. The attacks, shadings and volume of tone were excellent. After each group an encore was given. John Finley Williamson, the conductor, may well be proud of his choir.

Charles M. Kelso, president, and Martin H. Hanson, manager, made speeches after the third group of songs, and Mr. Hanson read communications sent by John C. Freund, editor of *MUSICAL AMERICA*, and Dr. Noble of the Juilliard Foundation. PHILIP WERTHNER.

LITTLE SYMPHONY HAILED

Kansas City Group Gives Fine Concert —Powell Weaver in Organ Recital

KANSAS CITY, Mo., Nov. 24.—The Little Symphony, N. De Rubertis, conductor, gave one of the most enjoyable concerts of the season thus far in Ivanhoe Auditorium on Nov. 4. The program included Mozart's A Major Symphony, Mendelssohn's Overture to "Ruy Blas" and Melodie for flute and strings, with the flute obligato played by Mr. Albergini, and a Ballet Suite by Rameau. Max Selinsky, concertmaster, was the soloist and he evoked enthusiastic applause by his finely artistic performance of the first movement of Beethoven's D Major Concerto and the Schubert-Wilhelmj "Ave Maria."

Powell Weaver was presented by the Horner Institute of Fine Arts in his annual organ recital at the Grand Avenue Temple, on Nov. 6. While he pleased his audience greatly with his excellent playing, he received heartiest acclaim for his songs which were sung with artistic finish by Mrs. Raymond Havens, contralto, the assisting artist. BLANCHE LEDERMAN.

OPEN SPRINGFIELD SERIES

Municipal Orchestra in Massachusetts City Plays Native Works

SPRINGFIELD, MASS., Nov. 24.—More than 2000 persons crowded the Auditorium here Tuesday night to hear the Springfield Municipal Orchestra in its first concert of the season, under the baton of Arthur H. Turner.

The program was exclusively American. Besides MacDowell's second Indian Suite (Op. 48), a "Lyric" in G by Edward Ballantine, the "Air" from Arthur Foote's Serenade for String Orchestra, and James P. Dunn's Overture on Negro Themes, a novelty was presented in an entirely new work, a concerto for piano and orchestra by F. A. Hoschke, a Springfield business man. Mme. Frieda Siemens was the soloist. JULIAN SEAMAN.

Reuben Davies, pianist, was engaged for a recital under the auspices of the Tuesday Musical Club of San Antonio, Tex., on Nov. 20, and will be soloist with the Dallas Symphony on Jan. 11. Mr. Davies has reopened his studios in Dallas, Tex., after a summer season of concert work.

PHILADELPHIA HEARS "SPRING IN SICILY"

Stokowski Begins Educational Series — Many Visiting Artists

By W. R. Murphy

PHILADELPHIA, Nov. 24.—"Spring in Sicily," with which Irenée Berge won one of the prizes in the National Federation's contest, was a feature of the concert of the Philadelphia Music Club on the afternoon of Nov. 13. The composer conducted the performance, and those who took part with the chorus were Vera Murray Covert, soprano; Veronica Sweigart, contralto; W. M. Kincaid, flute; Adele Wightman, harp; Marcel Tabuteau, oboe; Rufus Arey, clarinet; Arthur Hise, pianist; Walter Guetter, bassoon, and Anton Horner, horn. The club chorus, under the leadership of Stanley Addicks, gave the first Philadelphia production of Mrs. H. H. A. Beach's "Peter Pan." Others who appeared in the program were Fred Homer, baritone; Max Senefosky, violinist; Lena Blanche Jones, pianist; Julia Williams, accompanist, and the Royal Trumpeters, including Mabel Swint Ewer, Agnes Percival, Pearl Snyder and Caroline Prowattain.

Leopold Stokowski conducted the Philadelphia Orchestra in the first of its educational concerts for young people at the Academy of Music on the afternoon of Nov. 12, and gave an entertaining and informative talk before each number.

The Philharmonic Society opened its sixth season on Sunday with a program which drew a capacity attendance of the membership. The society had 470 members at the end of its first season; today it has 2860 members. On this occasion the undergraduate nurses of the Mount Sinai and the Jefferson Hospitals and the students of the Overbrook School for the Blind were the guests of the society.

Josef Pasternack's orchestra, in its Sunday concert, artistically played Beethoven's Eighth Symphony, Liszt's Preludes, and the "Roman Carnival" of Berlioz. Renée Chemet, violinist, was an admirable soloist in Mozart's E Flat Concerto.

The Rich-Kindler-Hamman Trio furnished the program at the Chamber Music Association's meeting at the Bellevue-Stratford, playing with individuality a Sonata by Loeliet, Dvorak's "Dumky" trio and the D Minor Trio of Schumann.

For the benefit of the United Service Club, a special performance of "Lucia" was given at the Metropolitan Opera House. Josephine Lucchese of the San Carlo Opera Company was warmly acclaimed in the title-rôle. The house was packed.

Harold Bauer, in an artistic piano recital at the Bellevue-Stratford on Nov. 12, played the "Kinderszenen" of Schumann, his own arrangement of the Bach Partita in B Flat, Brahms' F Minor Sonata, Liszt's "Mephisto" Waltz and Ravel's "Ondine."

The Flonzaley Quartet, with its fine artistic insight and musicianship, gave the program at the opening meeting of the Germantown Chamber Music Association.

The second concert of the free series at the Academy of the Fine Arts was given by Adelina Patti Noar, soprano; Jeanne Behrend, child pianist, and Christian Klug, a 'cellist new to Philadelphia.

Elly Ney to Give Brahms Program

Elly Ney, pianist, will give an all-Brahms program at her second New York concert in Aeolian Hall on the afternoon of Dec. 5. She will open the program with four Ballads, Op. 10, and will play also the Waltzes, Op. 39; four numbers from Op. 119, the Rhapsodie in E Flat and the Sonata in F Minor.

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| Jan. 2 | New York State Symphony (Carnegie Hall) |
| 8 | Charlottesville (University of Virginia) |
| 13 | New York State Symphony (Metropolitan Opera House) |
| 14 | Paterson, N. J. (Recital) |
| 15 | Washington, D. C. (N. Y. Symphony) |
| 16 | Baltimore, Md. (N. Y. Symphony) |
| 17 | Philadelphia, Pa. (N. Y. Symphony) |
| 19 | New York (Recital) |
| 21 | Washington, D. C. (Recital) |
| 29 | St. Louis, Mo. (Recital) |
| Feb. 3 | New York (N. Y. Symphony) |
| 9 | Brooklyn (N. Y. Symphony) |
| 17 | Chicago, Ill. (Recital) |
| 21 | Cleveland Symphony Orchestra |
| 23 | Cleveland Symphony Orchestra |
| 24 | Indianapolis, Ind. (Recital) |

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Oratorio Society Jubilee Crowns Notable Week



HIEF in importance among the happenings of last week in New York's concert halls was the opening of the fiftieth anniversary year of the Oratorio Society. The famous chorus ushered in its jubilee with a remarkably fine performance of Mendelssohn's "Elijah." Of music old and new there was an abundance, and the list of new English works heard here this season was added to by the performance of a quartet of Vaughan Williams by the Flonzaley Quartet. Favorite vocalists heard included Galli-Curci and D'Alvarez, and débuts as usual formed a considerable proportion of the week's calendar.

A Famous Chorus Celebrates

When MUSICAL AMERICA several weeks ago called upon musicians to reply to the question, "Is Oratorio Dead in America?" the *tutti* of doleful affirmatives seemed to settle the matter; decidedly oratorio is moribund. Yet it is certain that New York City has not done with oratorio: witness the amazing attendance at the New York Oratorio Society's fiftieth anniversary presentation of Mendelssohn's "Elijah." Of course, "Elijah" is more than an oratorio; it is a pulsating opera shorn of scenic accessories. Again, the magnificent performance of Conductor Albert Stoessel, the soloists, the well-trained chorus and the orchestra may have something to do with this new triumph of oratorio in New York.

Aside from the practicable difficulties incident to maintaining a chorus in these days, we have always suspected that the reason oratorio is not more popular is because of the rather lugubrious attitude of the interpreters. Viewing oratorio purely as "sacred" music, they too often are satisfied with polite, dignified, repressed interpretations.

The vast audience in Carnegie Hall on Wednesday evening were privileged to hear Louis Graveure as *Elijah*. Mr. Graveure's *Elijah* is familiar to New Yorkers, for he gave it several years

ago, so no extended comment is necessary beyond saying that he was again a living, breathing *Elijah*, prophet. He made the part truly alive, each word being intelligently and clearly projected, each phrase a sparkling jewel of vocal beauty. All in all, Mr. Graveure's *Elijah* was an unforgettable performance.

Another commanding soloist on this evening was Richard Crooks, the young tenor who has sprung into prominence in New York within the past year. Mr. Crooks' warmth, dramatic vitality and purity of tone combined to make his contributions quite thrilling for the audience. Ruth Rodgers, lyric soprano, sang with grace and distinction. Lillian Gustafson, lyric soprano, likewise brought individuality and charm to her part; Marjorie Squires, contralto, gave a lovely exhibition of luscious singing, well directed artistically. Philip James was the organist.

Albert Stoessel controlled the great chorus and orchestra, composed of musicians of the New York Symphony Society, with rare skill, again proving, if any proof were needed, that he is a musician and resourceful leader. We need only add that the applause after the favorite arias was spontaneous and that actually the audience enjoyed every moment of this oratorio. A. H.

Flonzaleys Play Williams' Work

The Flonzaley Quartet in its first subscription concert of its twentieth season, in Aeolian Hall on Tuesday evening of last week, gave a first New York performance of Vaughan Williams' Quartet in G Minor. Described as one of the earlier works of this contemporary British composer, the quartet is in modern idiom, having some affinity with the style of the French impressionists, but is gratefully melodious throughout. On a first hearing the opening Allegro, with a theme well developed and harmonized, and a second section, Tempo di minuetto, with its tripping, spontaneous movement and piquant scoring, seemed most interesting. The following "Romance" presents an appealing cantabile theme, which is handled with considerable eloquence. The concluding Rondo is well sustained and provides a test of the rhythmic fidelity of the players. The Flonzaley foursome—composed as in the past of Adolfo Betti, Alfred Pochon, Louis Bailly and Iwan D'Archambeau—gave an excellent reading of a score that presents considerable difficulties.

The program was opened with an exceptionally well-poised performance of Mozart's Quartet in A, Köchel 464. All the suavity of tone and fine precision of

playing that have come to be associated with the famous chamber ensemble was exhibited in this rather lengthy classic. Beethoven's Quartet in C, Op. 59, No. 3, was given as the closing number, with truly "golden" string tone and happy interpretation.

The usual large, rapt body of subscribers applauded the players.

R. M. K.

Catalina Forteza Reappears

Catalina Forteza, a Cuban pianist who made a début in Aeolian Hall some three seasons ago, was heard again in the same auditorium on the afternoon of Nov. 19 in a more or less conventional program which included the "Appassionata" Sonata of Beethoven, a group by Chopin and one by Saint-Saëns, Rubinstein, Wagner-Liszt and Liszt. Miss Forteza's playing has considerable charm. Her technique is good and she plays with musicianship, which was evident in her excellent phrasing throughout her program. The C Minor Nocturne in the second group was especially well played and the Liszt arrangement of the Spinning Song from

"The Flying Dutchman," as well as the same composer's Twelfth Hungarian Rhapsody, which ended the program, showed off the artist's facility to good advantage. She was the recipient of much applause throughout the afternoon. J. A. H.

Socrate Barozzi in Début

Socrate Barozzi, Roumanian violinist, who came to America at the instigation of Pierre Monteux, conductor of the Boston Symphony, disclosed noteworthy qualities as a musician and technician in his début in the Town Hall on the evening of Nov. 19. He draws a tone of excellent quality, none too large, but beautifully refined, and the exuberance of youth is tempered by sensitive feeling and sound training. His work on the muted strings in the Tartini-Kreisler Theme and Variations was especially well done. His sense of rhythm is well defined and he approaches his task with fine sincerity. The program included Lalo's "Symphonie Espagnole," two Slavonic Dances by Dvorak, Porpora's

[Continued on page 26]

Chaliapin Returns to Metropolitan Stage in His Greatest Role, "Boris"

CHALIAPIN the supreme returned to New York and the Metropolitan on Saturday afternoon of last week and was given an ardent welcome by an audience that packed the great opera temple. The master-artist from Russia was seen and heard in his greatest rôle, *Boris Godounoff*, a rôle which—is it necessary to remark at this day?—he enacts with unapproachable art. His picture of the remorse-wrung Tsar is one of the greatest of operatic portraits, deservedly famous and well-loved. Last week he again played the protagonist in this great Muscovite music drama with overwhelming art, profoundly moving his vast audience in the great scenes in Acts II and III. A tremendous demonstration greeted the giant bass, bringing him, visibly exhausted after his heroic labors, back to the stage many times.

Other leading rôles in Moussorgski's monumental work were sung in sterling fashion by Mario Chamlee, who made *Dimitri* convincing histrionically and excellent vocally; by Mme. Matzenauer, who in the brief lines of *Marina* sang with characteristic art, and by Paolo Ananian as *Varlaam*, Grace Anthony as *Xenia* (in the place of Ellen Dalossy), Mr. Mardones as *Pimen*, Raymonde Delaunois as *Teodoro*, and Mr. Bada as *Schouisky*. The chorus distinguished itself, as it invariably does in this great drama, in which the people are the real protagonists. Mr. Papi was the conductor. B. R.

"Tannhäuser"

"Tannhäuser," one of Mr. Gatti's most successful revivals of last season, was sung on the evening of Nov. 21, before a house crowded to the doors. It was the second Wagner work to be given this year and the fifteenth opera produced so far, although the season is but three weeks old. The cast, which was a notable one, gave Rudolph Laubenthal in the name-part an opportunity in his second rôle. Mme. Matzenauer was heard as *Venus*; Mme. Jeritza as *Elisabeth*; Paul Bender as the *Landgrave* and Clarence Whitehill as *Wolfgram*. The remainder of the cast included George Meader, Carl Schlegel, Max Bloch, William Gustafson, Raymonde Delaunois, Grace Anthony, Minnie Egner, Laura Robertson and Louise Hunter.

Mr. Laubenthal made a slim, personable *Tannhäuser*, whose conception of

the rôle was at times quite moving. His singing, too, was well liked. Mme. Jeritza's *Elisabeth*, always one of her best parts, has taken on a new depth of feeling and was more human and less remote than the usual characterization given to the part. Mr. Bender was excellent and Mr. Whitehill invested the insipid *Wolfgram* with a measure of

[Continued on page 33]

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Seek Out the Best American Songs, Ethel Grow Advises Native Singers

IF American artists would only take more interest in searching out and presenting the best American songs, the status of the American composer would soon be settled, according to Ethel Grow, contralto, who has long been known as a champion of native works.

Two seasons ago Miss Grow attracted attention by giving an all-American program in New York, proving that there is material in our song literature for a serious and attractive program. The American artist, she says, stifled the public's appreciation for songs from his native heath, and it is up to him to reveal anew the beauties of our song literature.

"The question of the American composer is no longer a subject for debate," declares Miss Grow. "What he has accomplished is a matter of fact. Regardless of the criticism that our music lacks a national note, there is a distinctive character in our music today. Compare the music of Hopkinson with the work of English composers of his time and you will find them alike; but follow the progress of each nation since then and you will find the different characteristics of the two peoples manifesting themselves more and more.

"The one thing which would benefit our composers most today is more opportunity to hear their works. In recent articles the public has been blamed because native songs are not sung. I do not believe the public is to blame. When I chose the songs for my Aeolian Hall program, I looked through some 200 numbers, and from these I selected fifty. Then I decided on thirty which seemed best suited to my purpose. The hall was crowded and scarcely a person left until after several extras had been given, which proves that it is possible to build a program of American songs that will interest the music-loving audience.

Day of the Singing-School

"America has gone a long way since the day of the old-fashioned singing school, which was a vital institution in the musical development of this country. It not only provided training in sight-reading and singing, but many of the leading concert companies were composed of its graduates. How different the status of the American composer might be today if the situation had been allowed to develop naturally!

"It was the exodus of students to Europe, beginning about fifty years ago, that arrested the growth of musical appreciation in this country. The



Ethel Grow, Contralto

students came upon an older civilization, possessing a more highly cultivated form of music, although its beginnings were not far different from those in America, with the result that they adopted the foreign mode and neglected that of their native land. Upon their return to this country, German lieder occupied the most prominent place on their programs, and the people began to feel that perhaps their own music did not amount to much after all.

"Instead of music becoming an integral part of the national life, as it promised to under the singing school, it now became a cultural attribute, and in some quarters a curiosity. But the time has come for the American composer to have a hearing, and it is the duty of the American singer to make him known."

Jazz, the Harlequin

Miss Grow differentiates sharply between the art song and that vast output of American works which fall into the categories of spirituals, ballads and jazz, each of which, she says, has its proper niche in the scheme of things. While she has a keen intellectual appreciation of the spirituals, she feels that only those who have a real understanding of the Negro should sing them. As for jazz, she believes that it is one of the healthiest factors in American music today. Not that she cares to sing it or to listen to it as a daily diet, but she sees it as an expression of our sense of humor and wit.

Although Miss Grow is still active in

the cause of American music, the chief reason why she is not devoting her forthcoming Aeolian Hall recital on Jan. 23 to American songs is because she has not been able to find enough that will make up a program of the kind of songs she wants to sing. She will have the assistance of the New York String Quartet, which will accompany her in all her numbers.

Miss Grow came to New York several years ago from Chicago by way of London, where she went at the instigation of Frederick Stock to coach with Sir Henry Wood. Returning to America during the war, she located in New York where, as a charter member of the Washington Heights Musical Club and as a teacher and singer, she has taken an active part in musical affairs.

HAL CRAIN.

Newport, R. I., Welcomes Its Own Symphony

NEWPORT, R. I., Nov. 24.—The Newport Symphony, conducted by Ray Groff, made its first public appearance in an afternoon program on Nov. 4, and impressed a large audience very favorably. The hope was generally expressed that the public would heartily support the new orchestra, which is to give three concerts this season, and is confident of retaining its place as a permanent organization. At this concert the program comprised three movements from Haydn's Second Symphony, Suppé's "Beautiful Galatea" Overture, a

"Faust" Fantasia and Nevin's "Day in Venice" Suite, and there was enthusiastic applause for the conductor and his forces.

Music Club Thrives in Greenville, Ohio

GREENVILLE, OHIO, Nov. 24.—The Greenville Music Club gave the first of its series of concerts planned for the season in Memorial Hall on Nov. 6, when an interesting program was presented by Elma Werner, Mary May Mider, Mrs. Walter Gilbert and Mrs. James Banks. The Club joined the National Federation last August with sixty-one active members and sixteen associate members. It now has 107 active members and forty-nine associates. The following officers have been chosen for the coming year: Mrs. Herman Brown, president; Lottie Leas, vice-president; Ottillia McGreevey, recording secretary; Agnes Trainor, corresponding and press secretary; Mary Mider, treasurer. A men's choral club and a junior division have been organized.

Mina Hager Acclaimed in Aberdeen

ABERDEEN, S. D., Nov. 24.—Mina Hager, contralto, was given a hearty reception on the occasion of her second appearance in this city recently. The beauty of her voice won her an enthusiastic response from a large audience, which demanded many encores. Her diction made it possible for every word to be understood. RALPH E. DENISON.

JOHN BARCLAY

Baritone

Acclaimed in New York
Recital, Aeolian Hall,
November 16th

New York World, by Deems Taylor

Mr. Barclay's foreign language diction, particularly in French, is so unusually good as to deserve a whole line to itself. This, coupled with the young baritone's engaging stage presence, the warmth and richness of his voice, his good sense of style and interpretative variety, made his recital one of the bright spots of a crowded autumn.

New York Herald

Mr. Barclay gave a choice program. His singing proved him to be an admirable artist. He has a fine voice and he uses it with much skill. His style is supported by unusual intelligence. He was at his best in a Russian group. He repeated Gretchaninov's "Over the Steppe" and his dramatic feeling was conspicuous in Moussorgsky's "The Seminarist."

New York Times

The young singer revealed a voice of resonant quality, breadth of range and much elasticity. There was also a sufficiency of power in the dramatic passages, and a clear smoothness of tone at all times. The singer seemed to take much pleasure in giving his group of Schubert, which he sang with ease and understanding.

New York Tribune

Mr. Barclay has a voice unusually smooth and rich, with these qualities especially notable in his lower register; he sings artistically and expressively, and his diction, especially in English, is good.

New York Telegram

He has a pleasing voice, and sings with taste and often with good style.

New York Evening World

John Barclay has a good voice and uses it expertly.

New York Sun and Globe

Complete ease of manner and pleasant normalcy of voice marked the recital. His intelligence, imagination, and above all, his fluency and naturalness carry him through to the warm approval of his hearers.

In addition to his tour of recitals, Mr. Barclay will appear this season as Soloist to the following organizations:

The New York Symphony Orchestra,
The Boston Symphony Orchestra,
The Philadelphia Orchestra, in conjunction with
The Mendelssohn Choir of Toronto,
The Chicago Symphony Orchestra, in conjunction with
The Apollo Club of Chicago.

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Pianist

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November 9th

N. Y. Herald

"It is indeed worth while for a young pianist to give a recital if its standards have a merit such as Miss Hall disclosed. She plays delightfully. In the varied music of her list yesterday she showed individual power and intelligence, a fine musical gift admirably developed."

"The Newcomer with Something to Say on the Piano"

New York Times

N. Y. Sun: "Frances Hall who made a promising debut last year returned yesterday to Aeolian Hall and disclosed that she has made strong progress. Her re-appearance suggested certain fulfillment. With so gifted an equipment and so strong a purpose Miss Hall must soon develop the larger values that lie immediately before her."

N. Y. American: "Miss Hall added another leaf to her laurels in an excellent performance. One appreciated the composers' inspiration and the players' understanding."

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New Artists and Works Add Color to Week

[Continued from page 24]

Menuet and numbers by Desplanes, Schumann, Granados and Kreisler. He achieved a distinct success with a good-sized audience and had to play several encores. Carl Lamson at the piano provided notable accompaniments. H. C.

Lenox String Quartet

The Lenox String Quartet gave its first subscription concert in Aeolian Hall on the evening of Nov. 19 and in an interesting program demonstrated its right to be ranked among the best chamber music ensembles. Although the organization is only in its second year, it has achieved a fine balance of tone and freedom of expression. These qualities were especially noticeable in Mozart's Quintet for two violins, two violas and 'cello, which was given with the assistance of Karl Kraeuter. There was a fine coherence in the several parts, especially in the well-controlled nuances. The beautiful Adagio was characterized by loftiness of feeling. Besides Beethoven's Quartet in C, the program included Zoltan Kodaly's Serenade for two violins and viola, which had its first American hearing on this occasion. The work, which made an immediate impression upon the audience, is cast in the modern mould, but is richer in melody and pays more attention to the development of its themes than is the wont of most modern works. The quartet is composed of Sándor Harmati, first violinist; Wolfe Wolfensohn, second violinist; Nicholas Moldavan, viola player, and Emmeran Stoeber, 'cello. A. T.

Emma Noé's Début

Emma Noé, soprano, who hails from Kentucky and who for some time was a member of the Chicago Opera forces, gave a song recital in Aeolian Hall on the afternoon of Nov. 20. Miss Noé began her program with Mozart's "Zeffiretti Lusingheri" and "Allelujah," both of which suited her voice and style admirably and in both of which she did some of her best singing of the entire afternoon. A group of German songs was well presented and one in French, Koechlin's "Le Thé," was especially appreciated. The final group in English included songs by Hadley, Wintter Watts, Shaw and Densmore. Miss Noé's singing has much to recommend it. Her voice is one of volume and range, better produced perhaps in the middle than in the high register, as a lack of breath control kept the singer from achieving the best effects of which her voice is capable in higher passages. She sings with taste, however, and intelligence and evident musicianship. Coenraad Bos played his usual admirable accompaniments. J. A. H.

Gitta Gradova Makes Bow

Gitta Gradova, a young Russian-American pianist, made her recital début in the Town Hall on the afternoon of Nov. 20 in a program that would have taxed the abilities of a thoroughly seasoned artist. Be it said that the young player was fully equal to the occasion and displayed talent that points to a career of decided dimensions. Handel's Chaconne and Variations, which began the program, showed that Miss Gradova did not need to "work into" her program. Brahms' Ballad, "Edward," and Five Waltzes followed. The former was the better-played, as Miss Gradova was over-free in her use of rubato in the waltzes. Aside from this they were beautifully given. Liszt's "Dante Fantasia" was a tremendous bit of playing. In the Scriabine group which followed Miss Gradova was most at home, in view of the fact, probably, that her teacher was a pupil of that master. The group was well chosen for contrast and was admirably presented. The final group by Chopin was less in Miss Gradova's

style, but she gave it exceedingly well, bringing to an end an exceedingly fine afternoon of piano-playing. J. D.

Jeanne de Mare

The first of a series of three musical talks on the "Enfants Terrible of Modern and Contemporary Music" was given by Jeanne de Mare at the York Club on Tuesday afternoon of last week, assisted by John Barclay, baritone; Harold Hanson, tenor, and Frederick Bristol, pianist. Miss de Mare is a specialist in modern music, and an audience that overflowed the auditorium of the club listened with interest and appreciation to her animated discussion of the life and works of Eric Satie, Igor Stravinsky, Lord Berners and Goossens. Interspersed among the commentaries were illustrative performances of representative works of these composers. Of more than ordinary interest was an excerpt from Stravinsky's "Renard," which is to be given in its entirety by the International Composers' Guild in December. Mr. Hanson sang a tenor air from this musical burlesque with lively expression and fluent vocalism. Mr. Barclay sang with excellent effect "Tea Time" and "Epigrams" by Goossens and songs by Lord Berners, and Mr. Bristol played "Gargoyles" by Goossens and numbers by Lord Berners. Miss de Mare and Mr. Bristol gave duets by Lord Berners, Satie and Arthur Bliss. R. E.

D'Alvarez Returns with London Laurels

The first New York recital this season by Marguerite D'Alvarez, contralto, who has been making appearances in London and elsewhere during the summer, was given in the Town Hall on Tuesday evening of last week. The popular Peruvian singer presented a refreshingly unconventional program, save for a few standard arias. With her familiar dis-

play of opulent natural voice and commanding personality, the artist sang first Durante's "Vergin tutto amor," two charming pieces of the English madrigal school—Rosseter's "What Then Is Love but Mourning?" and Dowland's "I Saw My Lady Weep" and the familiar air of *Lia* from Debussy's "L'Enfant Prodigue." The singer's faculty of giving emotional value to her songs was demonstrated in her singing of a group in English, including Bantock's "Celestial Weaver" and "Yun Yang," Hageman's "Do Not Go, My Love," and Sibelius' "The Tryst." She pleased her auditors with her performance of Fauré's "Clair de Lune," Borodine's "Le Mer," Rachmaninoff's "The Little Island" and the aria, "Mon Cœur S'Ouvre," from "Samson et Dalila." In the last work the singer's large tones were colored with that passionate eloquence which is one of her peculiar endowments. Her finest work, however, was probably done in the final group of Spanish numbers, including "En Calesa" by F. Alvarez, Kurt Schindler's arrangement of "Señor Platero," a folk number of Murica and Andalusia, Felipe Pedrell's "Mira le Bien" and the Seguidilla from "Carmen." At the piano Lyell Barber was an accompanist of unusual ability. R. M. K.

Jencie Calloway-John

Jencie Calloway-John, who has been heard before in recital in New York, appeared in Aeolian Hall on the evening of Nov. 21, giving a well-chosen program, with Richard Hageman at the piano. "Porgi Amor" from "The Marriage of Figaro" and "Vedrai Carino" from "Don Giovanni" began the recital, exhibiting Mme. John's abilities in suave, placid singing, and, as contrast, three songs by Respighi followed, all equally well done. In the second group Ravel's "To Anne, Who Threw Snow at Me!" was charmingly sung, and a Ber-

ceuse by Bruneau was an atmospheric bit. German songs by Strauss and Schubert were sung with taste and interpretative ability. The final group in English, starting with Loeffler's beautiful setting of Poe's beautiful poem, "To Helen" (surely our greatest American song!), was of interest, made greater by Mme. John's excellent diction. The singer was much applauded throughout the program by a large audience. J. D.

Renée Chemet Returns

The first recital of the season by Renée Chemet, French violinist, who last season made an excellent impression in her American début, was given in Aeolian Hall on Thursday evening of last week. Mme. Chemet again played with authority and injected something of her vital and piquant personality into her music. Her technical equipment is a very fine one. Her tone, usually very true to pitch and of satisfying breadth, suffers just a trifle in quality in more tempestuous passages. But her musicianship is evident in the poise and intelligence with which she projected the measures of Handel's Sonata in A Major with the capable assistance of Samuel Chotzinoff at the piano.

The modern violin repertoire contributed the suave Concerto in F Minor of Lalo, and in this work the artist found eminently congenial material. The melodious Romance was played with a veritably glowing tone. The concluding groups brought the insinuatingly beautiful rhythms of Saint-Saëns' "Havannaise" and Kreisler's arrangement of Dvorak's Slavonic Dance, No. 1, and in addition the Chopin-Sarasate Nocturne in E Flat and Sinigaglia's spirited "Rapsodia Piemontese." A number of encores were given, including the delightful Mozart Rondo.

An interesting feature of the recital was Mme. Chemet's use of a Guadagnini violin that was the property of a supreme performer on this instrument, the late Maud Powell. Mr. Chotzinoff's accompaniments were excellent. R. M. K.

[Continued on page 27]

Swedish Ballet Discloses Exotic Form of Dance Art

THE red-and-gilt spaces of the Century Theater resembled an animated Who's Who in musical and dramatic New York last Sunday afternoon, when Rolf de Mare's "Ballet Suedois" gave a special "répétition générale" to an invited gathering prior to launching its American season. The public series began the following evening in the same theater. It is many months now since this Swedish ensemble first caught the fancy of Paris and set the boulevards buzzing; and after an extended and profitable sojourn in the Elysian Fields, the ballet has come to display its art in this country. Last Sunday the four choreographic pieces presented ranged from a piece whose locale was a skating rink to a "plastic drama" set under a strange and glowing tropical sky. Another number, called "Les Mariés de la Tour Eiffel," was laid on the first platform of the famous Paris tower, and a fourth, "Les Vierges Folles," was a typical and charming example of Swedish folk art.

Serge Diaghileff, master of modern Russian dance, went far in his quest for truth in the ballet form, but Rolf de Mare goes an appreciable step further. Individual as the latter's creation proved, it was seen to be in effect no more than a continuation of the Russian's idea, developed along modernist lines and wedded to music of the ultra variety. Much of the music heard last Sunday was by members of the erstwhile "Six," while the decorations and costumes seemed fresh from one of the fertile ateliers of Montparnasse. Headed by Jean Börlin and with Ebon Strandin as principal danseuse, the Swedish artists,

accompanied by an orchestra under the bâton of Vladimir Golschmann, gave a group of pieces on Sunday "different" enough to satisfy the most insatiable novelty seeker.

The World in a Skating Rink

"Skating Rink," to a poem by Riciotto Canudo, has the following argument as its basis:

"Skating Rink" is an attempt to render the mechanical dreariness and monotony of life in the modern world. The skating couples revolve joylessly and regularly, like pistons or wheels. They seem indifferent even to each other.

Suddenly a madman—or poet—a sort of superhuman being, who represents the unsuppressible force of passion, of the natural instincts of mankind—bursts in upon the dreary throng. The women become much excited and immediately surround him; the men threaten and scowl at him. At last one of the women, whom he has alienated from her partner, falls fainting at his feet and he snatches her up in triumph and bears her away.

But as soon as he is gone, the human cogs slip back into place and resume their monotonous round as if nothing had happened.

The piece is danced to music by Arthur Honegger—music perhaps less puny and emasculated than some that was to come, but characteristic enough of the Parisian half-dozen. It may be that such music is needed for choreographic pieces of this type; that is a matter of opinion and taste. The three principal parts were well taken by M. Börlin (*The Madman*), Mlle. Strandin (*The Woman*) and M. Kaj Smith (*The Man*). The whole piece and its interpretation had much that was telling. The dancing was angular and strained—on purpose of course—while it showed good drilling and direction. Very curious and effective was the pied, cubistic backdrop.

The second piece, "The Newlyweds on the Eiffel Tower," is "a mélange of nonsense and satire" from the pen of Jean Cocteau. It is too long and elaborate to explain in detail, but it suffices to describe it as a droll and fantastic burlesque on the French bourgeoisie. All the characters wear comic masks, and acted against a futuristic backdrop of striking conception, the piece proved rather amusing and diverting. Probably a Gallic audience finds it even

more fun. The music was the blended fruit of five members of the late "Six"—MM. Auric, Milhaud, Poulenc and Honegger, and Mlle. Germaine Tailleferre. Usually it fitted the grotesque action as well as can be asked. A unique feature of the piece is the use of a pair of "phonographs," who explain, in a dialogue, the action as it proceeds.

"Man and His Desire"

Quite different and less endurable was the music written by Darius Milhaud to accompany Paul Claudel's imaginative piece, "L'Homme et Son Desir." The principal character in this is "Man in the grasp of primitive powers, when Night and Slumber have robbed him of name and personality." This exotic dream-piece, laid in the depths of some deep jungle, might have inspired music glowing and beautiful, delicate as bloom and shot through with rare effects of color. Milhaud's music seemed, to one listener, at least, stupid and without beauty or spiritual meaning. Along with orchestra he employs human voices to amplify and supplement the instrumental effects, but it all eventually comes to nothing. The score impressed one as thoroughly futile, weighted down with positively ugly sounds, and with no consistent bearing on the poetic or pantimimic aspects of the piece.

The gifted and good-to-look-upon principals were M. Börlin (*The Man*), Mlle. Strandin (*The Woman*), Mlle. Greta Lundberg (*The Other Woman*), M. Smith (*The Pipes of Pan*) and Mlle. Klara Kjellblad (*The First Gold Cord*). The scenery and costumes by Mme. Andrée Parr were of morbid and exotic character.

Like a window raised upon a stifling room was the last piece, "Les Vierges Folles." At last, some music! There is more real art and truth in a single inch of folk-song than in a thousand ells of futuristic sound. The work, based upon a familiar parable, is made from peasant tunes by Kurt Atterburg, with charming setting and costumes by Einar Nerman. It proved a refreshing little dance entertainment. The principals were again M. Börlin and Mlle. Strandin. B. R.

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Symphonic Week of Rare Quality Brings Notable Debut as Soloist of Landowska

NEW YORKERS can count that week lost whose conclusion shows no symphonic program, or, at least, item well out of the beaten track. Certainly the week just passed was rich in the unusual. Tuesday evening brought the debut in America of the noted harpsichordist, Wanda Landowska, who appeared with the Philadelphia Orchestra; Thursday brought some rare Beethoven from the Symphony Society; Sunday the same orchestra in new music by Pierné; while in two programs given during the week the Philharmonic featured favorite Russian works and Wagner, and at a third concert gave over its program to Brahms and Beethoven.

Memorable Debut by Landowska

The program arranged by Leopold Stokowski for the third New York visit this season of the Philadelphia Orchestra deserved another setting than Carnegie Hall's glittering spaces. Music drawn from the pre-Beethoven period suggests the dimmer and more intimate confines of the recital room, especially when, as was the case on Tuesday evening of last week, much of that music has the harpsichord as chosen instrument. The evening introduced the distinguished Polish harpsichord player and pianist, Wanda Landowska, and was memorable in many ways.

Mme. Landowska has long been known and admired as an exponent of the harpsichord, but until last week America had never heard her play. She had scarcely touched the manuals of that charmingly old-fashioned instrument when her audience realized that it was listening to an artist of ripest power and persuasive charm. Mme. Landowska can play the harpsichord with the most feathery touch; the tone she produces from this ordinarily tinkly instrument runs a surprising gamut of color, whereas her technical accomplishments are quite beyond reproach. What porcelain-like charm she infused into her two numbers for this instrument!

Handel's Concerto in B Flat is not music of any particular profundity, but it sounded irresistible as played by the soloist accompanied by a portion of the orchestra. And her next piece—Bach's "Concerto in Italian Style for Harpsichord"—was a real tour de force of dainty virtuosity. The deftly plucked strings gave out sounds of pure and appealing timbre; the artist's fingers sped over the manuals with extraordinary agility, accenting here, caressing there, modelling the phrases with high skill. It was a performance distinguished alike by scholarliness, skill and the purest taste.

For her third contribution Mme. Landowska went to the piano. And it must be confessed that, in spite of the smaller instrument's fragile charm, the piano came as a welcome change. The harpsichord, no matter how expert its player, tends to grow monotonous; its faint sweetness soon cloys. On the more ro-

bust instrument Mme. Landowska played Mozart's Concerto in E Flat, and she revealed herself as a rare mistress of the piano. There was a grace, an elegance, a regard for line, phrasing and nuance that lent an air of aristocracy to this artist's piano playing. How she would fare in the brilliant things of a Liszt is a question not altogether relevant; in Mozart she was most convincing and delightful. Mme. Landowska was given an ovation of the warmest kind by her listeners.

Mr. Stokowski and his men, in addition to providing really sterling accompaniments in the Handel and Mozart music, played with characteristic assurance and tonal beauty scores by Gluck and Schubert. Of the former there was played the "Alceste" Overture; of Schubert the "Unfinished" Symphony.

B. R.

Beethoven Cycle Continued

The Symphony Society's second concert of its current Beethoven Cycle, on Thursday afternoon of last week, was one to rejoice and content the most exacting admirer of the master. As overture Mr. Damrosch chose the infrequently heard "Leonore, No. 2," and as symphony the deathless "Eroica." Besides the overture further borrowings were made from "Fidelio," in the shape of Leonore's air, "Abscheulicher, wo eilst du hin?"—magnificently sung by Elisabeth Rethberg—and the lovely quartet, "Mir ist so wunderbar," of which the competent interpreters were Jeannette Vreeland, Mme. Rethberg, James Price and Fred Patton. As if all this were not enough fine music for a single afternoon, there was a "postlude" after the regular program bringing a solo by Mme. Rethberg and the Finale from the ballet "Prometheus."

The second "Leonore" is gripping music, less compact and masterfully wrought, less perfect in a word than its much more famous companion, the third, but a score richly deserving frequent performances. There are curious and suggestive differences between the two versions. Of course, what will strike the listener first are the more florid trumpet calls, and the change in treatment immediately following the second fanfare. The third "Leonore" is definitely superior here, and in every other point where the scores part company, but for all that the earlier version bears the clear impress of a great master and creative soul. Students can spend their time no more profitably than by placing the two scores side by side and noting every difference of musical treatment, style and scoring. That is to study under Beethoven.

The "Eroica" received a prime interpretation at the hands of Mr. Damrosch and his expert organization. Mme. Rethberg sang her great solo with superb tone and complete grasp of its spirit. Both she and her colleagues in the quartet were accorded a well-merited ovation. It was, regarded from what point you will, an afternoon of high and serene pleasure.

B. R.

Pierné Sequel Given

Gabriel Pierné's Suite No. 1, from the

ballet "Cydalise et le Chèvre-Pied," produced at the Paris Opéra last year, has been given in two installments to the subscribers to the concerts of the New York Symphony, under Walter Damrosch's leadership. The second part of the work, including Parts II and III, formed the concluding item on the program of last Sunday afternoon's concert in Aeolian Hall. The story, briefly summarized, concerns the adventures of Styrae, the satyr, who secretes himself in a wardrobe basket belonging to the beautiful Cydalise, a dancer, who is passing through the forest in her coach-and-four. The second part of the Suite begins with a tonal picture of the pomp of the Sultan's court—a conventional bit of writing on a square-toed march theme. The potentate is next described as ill, in a grumbling fugato for three bassoons. His Apothecaries enter and dance dignifiedly, but apparently without avail.

Then a trumpet is heard and a band of pirates enters to a barbaric tune, bringing a collection of captive maidens, including Cydalise. The dances that follow are the high lights of the score—a bit of Oriental color in the modernist vein, with delightfully erratic rhythms, and an enchanting but very brief *pas seul* for Cydalise, bringing a breath of the courtly figures of the sixteenth century. The conclusion of the Suite is tempestuous. The heroine, we are told, slaps the amorous Sultan with her fan; the court is horrified, but she is pardoned. Styrae is discovered in his hiding place, makes his suit to Cydalise, is accepted, and em-

barks on a wild satyr-like dance of triumph. Musically the conclusion is intensely animated, discreetly dissonant, but not in the least revolutionary. The score needs its accompanying stage action to find full appreciation.

The soloist of the afternoon was Harold Bauer, pianist, who gave a very fine performance as soloist in the Schumann Concerto. The musicianly authority and technical skill of the artist were revealed to especial advantage in the concluding Allegro vivace, and he was accorded an ovation at the conclusion of the work. The program was opened with an impressive performance of Tchaikovsky's "Pathétique" Symphony, to which Mr. Damrosch gave its full meed of sonority and dolor.

R. M.K.

From Glinka to Rachmaninoff

From Glinka to Rachmaninoff is a fairly long step, as steps go in Russian music, but Willem van Hoogstraten traversed it with convincing ease at the Philharmonic's concert last Thursday evening in Carnegie Hall. The first half, or say two-thirds, of the program brought forward works by two Slavic composers, namely, Glinka's Overture to "Ruslan and Ludmilla" and Rachmaninoff's Second Symphony in E Minor. There is a world of difference between these scores. The great Glinka, father of the true Russian school of music, had something of charm and cogency to say. He says it, without loss of breath, without pomp or rhetoric, simply and rather exquisitely. Rachmaninoff goes to work otherwise.

The Symphony in E Minor is not precisely neglected in New York. The reasons for its measure of popularity are not far to seek. Despite its undue length, the score makes a potent appeal to the groundlings. It is thickly

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New York Concerts and Recitals

[Continued from page 26]

Tenor Gives Schubert Cycle

Schubert's "Schöne Müllerin" cycle was sung in its entirety by George Schneider, tenor, with Frank Bibb at the piano, at Town Hall on Thursday evening of last week. The tale of the love-lorn miller who seeks solace in the watery stream when his divinity transfers her affections to a huntsman "with horn and gun" was interpreted by the singer with considerable nicety of style. His voice, though small, was flexible and capable of expressive inflection. Several of the more lyric numbers of the cycle, notably the lovely "Morning Greeting," were sung with a bigger quality of tone, and the artist's legato singing was throughout artistic and his diction adequate. Mr. Bibb played the exacting piano accompaniment with fine skill.

N. T.

Second Biltmore Musicale

The second Biltmore Musicale was given on the morning of Nov. 23 by Renée Chemet, violinist; Marina Campanari, soprano, and Louis Graveure, baritone. Mme. Chemet began the program with Sammartini's "Campo Amoro" and a Mozart Rondo. Miss Campanari then sang an aria from Donizetti's "Don Pasquale" and Mr. Graveure followed with a group which in-

cluded the "Evening Star" from "Tannhäuser" and the "Toreador Song" from "Carmen," besides two shorter numbers. Mme. Chemet's second group was by Weber-Kreisler and Sarasate, followed by "Una Voce Poco Fa," sung by Miss Campanari, and Mr. Graveure ended the program with songs by Tosti, Foster, Clutsam and Coleridge-Taylor. All three artists were compelled to give several encores after each group. Samuel Chotzinoff played for Mme. Chemet, William Janashek for Miss Campanari and Aroand Sandor for Mr. Graveure.

J. A. H.

Harry Glickman's Debut

Harry Glickman, a young Polish violinist of about fourteen years, made his debut in Aeolian Hall on the evening of Nov. 23, creating a very favorable impression. Young Glickman began his program with the Mendelssohn Concerto, which he gave a consistent and musical performance. There was also the ever-popular Devil's Trill Sonata of Tartini, arranged by Kreisler, and pieces by Rimsky-Korsakoff, Saenger and Paganini and Sarasate's "Zigeunerweisen." The young player exhibited unusually promising natural ability besides good preparation. His bowing is deft and his left hand agile and he seems

[Continued on page 31]

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ALLIE E. BARCUS, 1006 College Ave., Fort Worth, Texas.

ELLIZETTE REED BARLOW, 48 George Street, New Bern, N. C.; New Bern, June 2, 1924; Asheville, N. C., July 14, 1924.

ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.

MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio; Normal Class, July, 1924.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Dayton, Ohio, January; Miami, Fla., February.

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GLADYS MARSALIS GLENN, Box 1188, Amarillo, Texas, July 28, 1924.

MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.

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MRS. KATE DELL MARDEN, 61 North 16th St., Portland, Ore. April and June, 1924.

MRS. WESLEY PORTER MASON, 5011 Worth St., Dallas, Texas.

VIRGINIA RYAN, 940 Park Ave., New York City. Class January 17, 1924.

ISABEL M. TONE, 469 Grand View St., Los Angeles, Cal.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

Panorama of the Week's

COLOR ORGAN HOLDS SUNDAY AUDIENCE

Anna Case in Recital—Sistine Choir Concert Among Other Events

CHICAGO, Nov. 23.—The Blackstone Theater was crowded on Sunday afternoon by an audience eager to view the color harmonies of the Clavilux, as played by its inventor, Thomas Wilfred. The Clavilux, or color organ, plays in forms and textures and tints much as an orchestra plays in tone. The last number on the program, with its solo theme in multiple, revolving, unfolding and rising greens, oranges and reds, and its double and triple forms, rising and turning, ascending and receding, reminded one of a Bach piece, in its contrapuntal development.

A "Trio in Black and White" was another fine number. The spectators were fascinated, and applauded enthusiastically. Mr. Wilfred added an improvisation as an extra at the end of the program.

Anna Case, soprano, appearing at the Studebaker Theater, drew a good audience. Aside from this artist's undeniable personal charm, she possesses a lovely voice, which is capable of expressing emotion without sacrifice of tonal beauty. She was well received. Charles Gilbert Spross was an excellent accompanist.

Agnes Lapham played a piano recital for children in the Playhouse, prefacing each number with an explanation.

The Sistine Chapel Choir, conducted by Monsignor Antonio Rella, drew a capacity audience to the Auditorium Theater on Sunday evening, and some 2000 persons were turned away. An additional concert was given on Monday afternoon, for children, and this also was crowded.

The program on Sunday ranged from works of Palestrina and Vittoria to modern works by Perosi. A sonorous and brilliant choral tone, with a flexibility not attainable by the organ, the purity of the boy soprano tones, the fascinatingly peculiar timbre of the altos and the extraordinary pianissimo of the tenors—these were some of the reasons for the complete artistic satisfaction of those who heard the concert. It is more than mere enjoyment that this choir gives.

Reinold Werrenrath, baritone, also appeared in recital on Sunday.

FARNSWORTH WRIGHT.

Stock to Present "Prometheus"

CHICAGO, Nov. 24.—Frederick Stock, conductor of the Chicago Symphony, after viewing a private showing of "visual music" compositions played on the Clavilux, or color organ, by Thomas Wilfred, decided to present Scriabine's "Prometheus" later in the season with color accompaniment. Scriabine's own color notations will be used with a special color organ which will flood the dome of Orchestra Hall with colors. One of Mr. Wilfred's pupils will manipulate the organ.

CHICAGO, Nov. 24.—Florence Trumbull, pianist, scored another real success when she played before a sold-out house in Port Huron, Mich., on Nov. 14. Many were turned away.

Revivals and New Artists Make Brilliant Week of Civic Opera

(Continued from page 1)

moments and there was greatness in the work of Rosa Raisa as *Selika*. There was also some memorable ensemble singing. Mme. Raisa was herself the reason for mounting the work, which had not been given in Chicago in seventeen



Kathryn Meisle, Who Made a Brilliant Début with the Chicago Opera as "Erda" in "Siegfried"

years, and her singing stood out as sufficient justification for the revival. The audience was enthusiastic throughout.

Why the attack of the Indians on the ship should have been omitted, the second stanza of the baritone's aria, "Adamastor, re dell' onde," dropped and *Selika's* lines shortened (especially with so glorious a soprano as Mme. Raisa to sing them) are mysteries, especially as there was so much left in the opera that could have been cut to better advantage.

Florence Macbeth's crystal-clear voice and fidelity to the pitch added much to the opera, and she made a pretty picture as *Inez*. Cesare Formichi made *Nelusko* a telling part by the undeniable wealth and glory of his voice. Giulio Crimi, as *Vasco da Gama*, had moments of vocal beauty. Mr. Kipnis was vocally and histrionically artistic as *Don Pedro* and again as the *High Priest*. Adolph Bolm, in a sensational make-up as a medicine man, performed surprising leaps and bounds and enlivened the performance while he was on the stage. Ettore Panizza conducted.

Charles Hackett's Début

Thursday night brought a triumph for the American tenor, Charles Hackett, when he sang for the first time with the company. The opera was Gounod's "Romeo and Juliet," and after *Romeo's* Romance in the second act the audience stamped and shouted its approval of the singer. It was a tremendous success.

At the end of the Balcony Scene Mr. Hackett sang a solo in a musicianly and velvet-toned pianissimo that was fairly entrancing, and he fully repeated the remarkable triumph he is said to have



Charles Hackett, Who Marked His First Appearance in a Chicago Opera Production with a Triumphant Performance of "Romeo"

made in the part in Paris. His sword-play was the most realistic seen here on the operatic stage. His voice has gained in warmth and expressiveness since he was heard at Ravinia three seasons ago. The last scene was the most thoroughly satisfying in some thirty performances of the opera heard by the writer.

Edith Mason presented her familiar interpretation of the heroine's rôle. Edouard Cotreuil and Maria Claessens did good work in minor rôles. Giorgio Polacco was in charge.

Favorite Works Presented

Mme. Rosa Raisa, in fine voice and mood, gave her familiar portrayal of *Leonora* in a popular-priced performance of Verdi's "Trovatore" on Saturday night last. With her in the cast were Mr. Crimi in the title rôle, Cyrena Van Gordon as *Azucena*, a part in which she excels; Giacomo Rimini as *Count di Luna* and Virgilio Lazzari as *Ferrando*. The audience was unusually enthusiastic and one lost count of the curtain calls for Mme. Raisa and her husband, Mr. Rimini, after the first scene of the last act. Pietro Cimini conducted.

"Boris Godounoff" was repeated, with Feodor Chaliapin in the name part and Miss Van Gordon and Messrs. Lamont, Lazzari and Cotreuil in the cast on Monday night. Mr. Polacco took the bâton.

On Tuesday night Rimsky-Korsakoff's "Snow Maiden" was hastily substituted for "Faust," because of Fernand Anseau's cold. Need of rehearsal was manifest. Mme. Mason sang the title part. Irene Pavloska's *Koupava* was good vocally, and a new artist, Doria Fernanda, made her début as *Spring Fay*. Désiré Defrère was among the successful members of the cast. Mr. Cimini conducted.

Halévy's "Jewess" was repeated on Wednesday night by Mme. Raisa, Miss Macbeth, Charles Marshall, Mr. Lazzari and Angelo Minghetti, with Ettore Panizza conducting.

FARNSWORTH WRIGHT.

BAND DEFIES UNION

Civic Music Organization Declares for "Open Shop"

CHICAGO, Nov. 24.—The Chicago Band, answering the Chicago Federation of Musicians' ruling restricting the activities of the Chicago Band Association, declared an "open shop" by unanimous vote of the members and contributors, at the thirteenth annual meeting of supporters, held in the Hotel LaSalle, on Thursday.

The musicians' union ruled that the Chicago Band should not play on the Municipal Pier, in Jackson, Washington, Lincoln, Douglas, Humboldt, Garfield and other parks, for the reception and entertainment of visitors, at conventions, or at any engagement for pay construed by the union as competitive. The union says that it is not objectionable for the band to play in the playgrounds, in school yards, in Grant Park, at the bathing beaches, street intersections, and other places where music is not supplied by other agencies, but there its service must stop, as those agencies equipped to buy band service must hire other bands.

The Chicago Band is supported by a fund of approximately \$100,000 yearly for free service fifty-two weeks of the year. William Weil is conductor. He announces that the band will continue to play wherever it is felt the most good can be done, regardless of the union ruling.

Heniot Levy Club Meets

CHICAGO, Nov. 24.—The second meeting of the Heniot Levy Club was held on Sunday evening in the Clippinger Studios. A delightful musical program was given by Margaret Cook, Adelaide Johnson, Isabelle Yalkowsky, singers, and Dorothy McGrath, Gloria Burch, Mary Wilson, Florence Hutton and Dorothy Moore, pianists.

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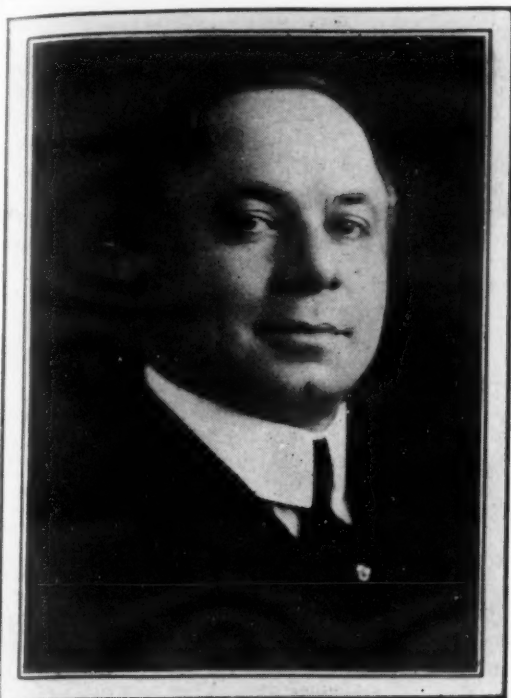
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Events in Musical Chicago

Forcing Brings Ruin to Many Beautiful Voices, Says Francesco Daddi



Francesco Daddi, Teacher of Singing

CHICAGO, Nov. 24.—"The test of a teacher is not the beautiful singing of his younger pupils, with their beautiful natural voices, but it is the singing of his pupils after ten and twenty years," says Francesco Daddi, leading buffo tenor of the Chicago Opera Association, when Cleofonte Campanini directed that organization, and now one of the best known vocal teachers of the Middle West.

"It is so easy to make a showing by forcing the voices of one's pupils," M. Daddi declares. "I have watched some of the most promising young voices in opera go to the junk heap within three or four years, because the possessors insist on forcing the voice beyond its powers. Lyric singers try dramatic rôles, tired singers attempt to help out the voice with muscular effort, and a strain is developed that begins to wear down the beauty of the tone."

"It is often necessary for a singer to sing when he is tired. The voice is a delicate instrument, and the singer must know how to caress it, especially when it is tired, how to use it with the minimum of strain and the greatest amount of natural ease. Thus it is that some teachers will not let the pupil sing anything but exercises, for a long time after beginning study, to prevent the voice becoming weary through incorrect use in the songs the pupil sings, and such teachers will not permit the pupils to sing songs until the voice is under such correct control that the pupil will naturally sing correctly."

"Some singers have become great stars in opera, and faded very soon. Others, for instance Louise Homer, have been before the public a quarter of a century, and are still favorites. It is easy enough to point to fresh young voices as the products of this or that studio, but will these voices stand up under the strain of the years? What are they ten, fifteen, twenty years later? That is the true test of a teacher."

Three of Daddi's pupils are singing with the Chicago Civic Opera Company this year. They are Margery Maxwell, Beryl Brown and Elizabeth Kerr.

F. W.

All-Russian Program Given

CHICAGO, Nov. 24.—An all-Russian program of symphonic pieces was pre-

sented at the Chicago Theater at noon on Sunday by the theater's symphony orchestra under Nathaniel Finston. Glinka's overture, "Russlan and Ludmilla," and the last movement of Tchaikovsky's Fourth Symphony were notably well played. Victor Young, violinist, was soloist in the first Chicago performance of the Karłowicz D Major Concerto for violin and orchestra, of which he played the first movement. It proved an interesting composition, and the soloist presented it with brilliance and fire.

In Chicago Studio

Chicago, Nov. 25.

CHICAGO MUSICAL COLLEGE

An enjoyable presentation of Shakespeare's "Taming of the Shrew" was given today at Central Theater by the school of dramatic art, under the direction of Walton Pyre. He staged it in the manner in which Shakespeare's dramas have recently been mounted in Europe and in New York. The cast was made up entirely of women. Such casting has been experimented with in Europe but it is doubtful if, in the case of important dramas, it has been done before in America.

AMERICAN CONSERVATORY

Arthur O. Andersen, in addition to instructing his large classes in harmony, counterpoint and composition, is devoting much time each week to his duties as one of the judges in the Chicago Daily News Music contest. Silvio Scionti, pianist, of the faculty, gave recitals with excellent success last week in Berrien Springs, Mich.; South Bend, Ind., and Toledo, Ohio. Marion Leonard, violinist, pupil of Walter Aschenbrenner, was one of the soloists at the concert in Central Park Methodist Church on Thursday.

BUSH CONSERVATORY

Charles W. Clark gave the first of a series of weekly student recitals in his studio Tuesday afternoon. Four of his vocal pupils appeared on the informal program: Leola Aikman, Wilhelmina Schwartz, Doris Gieselman and Beulah Van Eppe. Marion Levin, violinist-pupil of Richard Czerwonky, has been engaged as soloist with the Sinai choir one Sunday in each month. The public school music class gave a reception this afternoon at the conservatory to the music supervisors of the Chicago schools. New evening classes in harmony and dramatic art have been formed in response to the demand for evening instruction in these two subjects.

AUDITORIUM CONSERVATORY

William S. Schwartz, tenor, who for several years has been a pupil of Karl Buren Stein, president of the Conservatory, sang two manuscript songs by Mr. Stein at his recital in the Auditorium Building on Friday. Mr. Stein was at the piano for the group containing his compositions.

VIOLA COLE-AUDET STUDIOS

Mme. Cole-Audet, pianist, has established an ensemble class, which meets at her studios in the Fine Arts Building on Thursday evenings. Last Thursday was the first meeting of the season.

MANN STUDIOS

Ellen Kinsman Mann, teacher of singing, has moved her studio to the sixth floor of the Fine Arts Building. Kathleen March, from the Mann Studios, has been engaged as contralto soloist at the Buena Memorial Presbyterian Church; Louise Bowman as soprano soloist at Rogers Park Presbyterian Church; and Franklin Kidd, tenor solo-

ist at Wellington Avenue Congregational Church. Ethel Mary Tilton, soprano, sang at the Ravenswood Christian Church on Armistice Day. The Westfall-Mason Morand Duo and Louise Bowman, soprano, were the assisting artists at the concert given by the MacKenzie Glee Club of the Chicago Training School for Home and Public Health Nursing on Nov. 8. Mrs. Mann is director of the Glee Club.

DE HORVATH STUDIO

Helen Monroe, pupil of Cecile de Horvath, gave a piano recital in Beverly Hills, Ill., recently, at the same time that Mme. de Horvath was appearing in Greensburg, Pa. Betsy Brown, another de Horvath pupil, gave a comparison recital in Kenosha, Wis., on Nov. 15. Mme. de Horvath's recording of Percy Grainger's "Country Gardens" has just been released in the De Luxe Welte Mignon records.

Huberman Gives Fine Recital

CHICAGO, Nov. 24.—The Mendelssohn Concerto never sounds time-worn when played as Bronislaw Huberman played it on his violin last Tuesday evening in Orchestra Hall. Master of both the mechanical and interpretative phases of his art, he gave an exhibition of brilliant technique, and his tone was characterized by warmth and many shades of color. Among other works, he played the Bach "Chaconne," a mazurka by Zarzycki and arrangements of Beethoven, Chopin and Wagner pieces.

Guild Sponsors Chamber Music

CHICAGO, Nov. 24.—A series of chamber music concerts, arranged by Mrs. Emuel B. Spach and given under the auspices of the Musical Guild, was begun on Sunday in the assembly hall, Kenilworth, north of Chicago. The enthusiasm left no doubt that the North Shore welcomes such an innovation. The ensemble consisted of Ella Spravka, pianist; Richard Czerwonky, violinist, and Robert Ambrosius, cellist. Two well contrasted trios were played, Mendelssohn's D Minor and the great A Minor by Tchaikovsky.

Schwartz, Renk and Beyer Give Program

CHICAGO, Nov. 24.—William S. Schwartz, tenor; Fritz Renk, violinist, and Otto Beyer, pianist, were heard in recital on Friday night in the Auditorium Building. Two songs by Karl Buren Stein, who accompanied the singer, were much applauded. Mr. Schwartz sang four groups and Mr. Renk and Mr. Beyer performed two groups of compositions for violin and piano.

Lake View Society Receives

CHICAGO, Nov. 24.—The president's reception and opening concert of the Lake View Musical Society was given on a recent afternoon at the Fortnightly Club. Marion Roberts, pianist; Helen Hedges, soprano; Beulah Rosine, cellist, and Marion Lychenbaum, accompanist, presented the program.

Jacques Gordon in Recitals

CHICAGO, Nov. 24.—Jacques Gordon, concertmaster of the Chicago Symphony, who appeared in recital recently at Muskegon, Mich., is booked for many engagements during November and December under the management of Harrison & Harshbarger. His recital engagements include appearances in Fond Du Lac and Beloit, Wis.; Ottawa, Ill.; Jackson and Pontiac, Mich., and Elkhart and Michigan City, Ind.

CHICAGO, Nov. 24.—At the president's reception of the Chicago Artists' Association, in the assembly hall of the Fine Arts Building last Tuesday evening, Julie Manierre Mann, soprano; Lucy Hartman, contralto; B. Fred Wise, tenor; George Lelan Nichols, pianist, and the Lyric Ensemble of the Association contributed the program.

Build Opera Houses If You Want Grand Opera, Elsa Gerber Advises



Elsa Gerber

CHICAGO, Nov. 24.—"The building of opera houses in all parts of the country is the only way to bring opera to the different cities," declares Elsa Gerber, contralto.

"In Memphis, my home city, there was no theater suitable for opera before the women took hold of the problem. Now there is a beautiful opera house, and at last we are to have real opera."

"It is useless to hope for the development of opera troupes in the small cities when there is no adequate place to house them. For years there was talk of building a good theater for the arts, but nothing was done except talk."

"Once interest the women's clubs in a civic problem, whether of opera houses or any other municipal problem, and the difficulty is in a fair way to being solved. Especially in such a problem as opera houses, the men will let things go on in the same old way, without change, as long as no financial advantage can be gained by the change."

"Interest the women and they change this. It is not only in the South, but in all parts of the country it is the same. What the women set their minds to, they can get, and they can get opera houses, and thereby opera, if they really want them."

CHICAGO, Nov. 24.—Folk-songs of the Hebrides, arranged by Marjory Kennedy-Frazer, were the feature of Monday's concert given by the Musicians' Club of Women in the Fine Arts Building. They were sung by Clara M. Schevill.

CHICAGO, Nov. 24.—Carl Craven, tenor, gave a song recital at Kendallville, Ind., recently and was at once engaged for the spring. He also gave a song recital last Thursday at Rensselaer, Ind., with much success.

CHICAGO, Nov. 24.—Several modern songs by Griffes, Coleridge-Taylor, Dobson and Curran were sung at the Cooper-Carlton Hotel's Sunday Musicale, given by B. Fred Wise, tenor, and Frank Mannheimer, accompanist.

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Walter Damrosch Tells His Life's Story

[Continued from page 5]

as a gift to Leopold Damrosch. Walter Damrosch was in Europe at this time to hear the first four performances of "Parsifal" at Bayreuth; and while at first he was much moved by the allegory and the music, this feeling lessened with each succeeding performance. The fact that it was not a devotional ceremony but an imitation of one, in which the performers had been carefully drilled and trained, affected him disagreeably. Such ceremonials, he concluded, should not be presented on a stage.

As conductor of the Oratorio Society, he brought "Parsifal" in concert form to New York in 1886—the first time the work was heard outside of Bayreuth. In regard to the controversy then aroused as to its fitness for the concert-room, he maintains that to many listeners the choral portions, especially those centering in the religious ceremonies in the Hall of the Holy Grail, were just as impressive, if not more so, than in a scenic representation.

An interesting pen-picture is given of Liszt in his gay mood, when he kept the company in gales of laughter by his outrageous puns and amusing comments upon a long debate on the science of harmony to which he had just been obliged to listen in a stuffy and crowded room. He was a brilliant talker, and his reminiscences after dinner kept his hearers spellbound.

Saw Decline at Bayreuth

In later years, when the author again visited Bayreuth, he found that under the "autocratic hand" of Wagner's widow the shrine for the Wagnerite had become highly artificial. He was frankly amazed, he says, at the apparent degeneration since the earlier days.

While the strings of the Bayreuth orchestra were noble and rich in tone, he was disturbed by many inaccuracies and false intonations of the wind sections. He thinks that the years have brought more and more of a cleavage in this respect between German orchestras and ours, and that today American orchestras obtain, especially in the wind instrument choirs, greater purity of tone, and, without sacrificing elasticity, greater precision of ensemble.

There are many stories in these pages of von Bülow, who created a deep impression in America in 1876 by the fine intellectuality of his playing. At one recital, when a singer with a Schubert and Schumann program gave as an encore a trivial song by Franz Abt, von Bülow, in the artists' room, flew into a rage, and when he came out to continue his recital, carefully wiped the keys of the piano in a noisy glissando with his handkerchief and then began to improvise on the recitative from Beethoven's Ninth Symphony, "O friends, not these tones!"

On his second visit in 1889, just when he was about to conduct a rehearsal of the "Tragic Overture" of Brahms, he imperiously demanded, "Where is the contrabassoon?" In the midst of the protests of Russell, the librarian, that he had not been told to engage one, von Bülow's anger suddenly subsided, and the rehearsal went on. When it was over, he called Russell to his side, and slipping him a five-dollar bill, whispered, "Do not say anything about it; it was

my mistake. There is no contrabassoon in the Brahms Overture."

Of Tchaikovsky, who came over to conduct some of his own works at the opening of Carnegie Hall in 1891, Damrosch says he had never met a great composer so gentle and modest—almost diffident. A feeling of sadness seemed never to leave him, and he was often swept by uncontrollable waves of melancholia and despondency. In the following year Tchaikovsky told Damrosch, when he met him in England, of a new symphony he had written, and promised to send him the orchestral score. With this score, which reached Damrosch in America on his return, came simultaneously the news of Tchaikovsky's death. That symphony was the "Pathétique."

Then there was Saint-Saëns, genial and cheerful and remarkable for his extraordinary vitality and the fluency of his playing. A proof of this vitality is furnished in the story that one day, about to take a drink, he refused a proffered glass of champagne on the ground that it was too cold, and being then offered chocolate, protested that this was too hot. However, he solved the problem by taking the glass of champagne and pouring it into the chocolate, a mixture which he promptly drank with evident relish. As the author aptly remarks, pretty good this for a man of eighty-two!

Some Famous Singers

Many famous singers figure in these recollections. Milka Ternina, the Croatian soprano who aroused so much enthusiasm in Wagnerian rôles, was one of the principals of the Damrosch company and received \$500 an appearance. This, the author says, he thought a fair honorarium at that time, as she was absolutely unknown, but when Mme. Ternina left to return to Europe she said she would not come back to America until she could command a fee of \$1,000. This decision she adhered to, and when she did return a few years later, Maurice Grau at the Metropolitan cheerfully paid her the \$1,000, and she was immediately proclaimed one of the greatest *Isoldes* of our time.

One reads that Lillian Nordica was not by nature musically gifted, and was able to learn a rôle only by the hardest and most painful work of endless repetition and rehearsals. But her ambition was boundless, and her capacity for hard work amazing.

"I remember when Mme. Nordica came to Philadelphia to sing in 'Götterdämmerung' with my company. She arrived the previous day, and I found her still very uncertain in the second act, which is rhythmically very difficult. I sat down with her at eight o'clock that evening, and we went over that second act again and again until about four o'clock in the morning. It was ghastly but wonderful. At ten a. m. I gave her an orchestral rehearsal, and in the evening she sang the rôle with perfect assurance and with hardly a mistake."

This "infinite capacity for taking pains" seems, indeed, to have distinguished all eminent operatic artists. Mme. Gadske is mentioned for her ability as a hard student, as well as for her lovely voice. There were weeks on the Western tours of the company when she would appear on five successive days as *Elsa*, *Elisabeth*, *Sieglinde* and *Eva*. To David Bispham rehearsals, no matter how long, were "as the breath of his nostrils," and he would often spend hours before his mirror in the dressing-room making up his face for some character part in close imitation of a famous picture he had seen in the Uffizi in Florence or the Royal Gallery in London. Bispham is described as a man of singularly delightful, almost childlike disposition, fascinated by the mysterious and the extraordinary, a generous colleague and more free from jealousy than most operatic singers.

The sterling assistance rendered to the cause of music by Harry Harkness Flagler in his support of the New York Symphony is the subject of just tribute. When, with magnificent generosity, Mr. Flagler, in the spring of 1914, assumed the entire financial responsibility for the orchestra, he wrote to Mr. Damrosch: "What I am doing is so little in comparison with what the real makers of music, creators and interpreters like yourself, do for the betterment of the world through their art, that it doesn't deserve to be thought of."

An Oklahoma Critic

The New York Symphony, when Damrosch became conductor at his father's death, used to give six concerts and six public rehearsals in the winter, and for seven years was also employed for German opera at the Metropolitan. But when German opera was supplanted by Italian under Abbey, Schoeffel and Grau, Damrosch was hard put to it to find sufficient work for his men to keep them together. Gradually he developed Sunday afternoon concerts and also organized long spring tours, by which valuable pioneer work was accomplished among distant communities.

CLEVELAND HEARS A NEW NATIVE WORK

Douglas Moore Leads Sokoloff Forces in Première of His "Museum Pictures"

By Florence M. Barhyte

CLEVELAND, Nov. 24.—Two large and enthusiastic audiences found unusual interest in the program of the fourth brace of symphony concerts by the Cleveland Orchestra, given in Masonic Hall on Nov. 15 and 17.

Arthur Beckwith, the new concert-master of the Orchestra, in his first local appearance as soloist, made a deep impression with a masterly performance of Beethoven's Violin Concerto.

A set of four "Museum Pictures" for orchestra by Douglas Moore, curator of the department of music and chief organist of the Cleveland Museum of Art, had a first performance under the composer's leadership. Entitled, respectively, "Fifteenth Century Armor," "A Madonna of Botticelli," "The Chinese Lion and the Unhappy Flautist" and "A Statue by Rodin," these proved to be fanciful and cleverly orchestrated pieces. Mr. Sokoloff began the program with the "Roman Carnival" Overture of Berlioz and ended it with a magnificent performance of Tchaikovsky's Fifth Symphony.

Under the bâton of Arthur Shepherd, assistant conductor, the Cleveland Orchestra gave the first of a series of ten children's concerts in Masonic Hall on the afternoon of Nov. 16. The hall was filled by an eager audience of 2300 school children, and requests for several hun-

The difficulties of this pioneer work are illustrated by an experience after a concert in Oklahoma City, when, as Damrosch left the hall, he heard a young man ask another who was coming from the concert, "Well, how was it, Jim?" to which Jim promptly replied, "This show ain't worth thirty cents!"

A chapter is devoted to the great work which is being done in America for music by the women's clubs and in the schools and by citizens like Mrs. Fredrick S. Coolidge and Mrs. Ralph Pulitzer. Some of the verdicts arrived at by Mr. Damrosch in his chapter on "Dead Composers" will excite wide interest.

Mr. Damrosch's book furnishes a graphic picture of the wonderful growth of music in America in the lifetime of one man—from the days when Theodore Thomas held the view that the place was not big enough to contain more than one orchestra. Contemplating the events he has witnessed, and the enormous changes fifty years have wrought, he had a great canvas to fill, but the artist has used his materials deftly, and "My Musical Life" possesses remarkable historical value, apart from the fact that it makes entertaining reading.

One of the best jokes in the book is that of George Barrère, the flautist, who, when asked "If you were not a musician, what would you like to be?" at once replied, "An orchestral conductor!"

P. J. NOLAN.

dred tickets could not be fulfilled. The program was made up of light and graceful pieces by Mendelssohn, Tchaikovsky, Gluck and Dvorak, and both the music and Mr. Shepherd's explanatory remarks about it were keenly enjoyed by the children.

Two programs of "Music Visualizations" by the Denishawn Dancers were given in Masonic Hall on Nov. 12 and 13, under the local management of Mrs. Franklyn B. Sanders, to the delight of large audiences which lavished applause on the performers.

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Soloist with the Everett (Wash.) Ladies Musical Club: "Miss Carlson sang with a native charm that made all her songs attractive. In all her numbers her voice was remarkably free from any strain of artificiality."—*Morning News*.

Mildred Perkins:

As soloist and impresario, Miss Perkins has crossed the American continent four times with a company of three other Kaufmann pupils, appearing in the leading theatres.

Elizabeth Hamilton:

Appearing successfully in joint recitals with David Dugan, tenor, throughout the country.

Florence Wright:

Appearing in a transcontinental tour. Described recently in a Calgary paper as having "carried off the honors of the evening with a very beautiful voice."

Virginia Livingstone:

Now singing with success in Canada. The Vancouver *Sun*: "Scored a great hit singing numbers by Tosti and Offenbach."

Maude Young:

After a highly successful appearance in the big 4th Regiment Armory at Jersey City, N. J., wrote to Mme. Kaufmann: "Without the wonderful and patient training you have given me I never in all the world could have had the great success that has attended my public appearances."

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Orchestral Concerts in New York

[Continued from page 27]

sugared with yearning sentiment, richly if darkly colored, and full of resounding periods. A work which, superficially heard, seems packed with eloquence and passion. But Tchaikovsky has written it better. It is in his own pet manner: shaken with gusts of heavy emotion, intensely sentimental and theatric. It is not in any sense a profound work, yet the introductory Largo is rather fine and manly. The Finale is all sound and fury, and poor stuff it is. The orchestra played it with great brilliance and expression and shared with Mr. Hoogstraten a considerable demonstration.

The second half of the program comprised the Prelude to "Tristan," with Wagner's own concert close—a noble coda to a masterpiece; the Siegfried "Idyll," beautifully performed, and the Overture and Bacchanale from "Tannhäuser" in the Paris version. A great audience received these mighty pieces with every evidence of delight. B. R.

Philharmonic Plays Tchaikovsky

Willem van Hoogstraten exhibited keen perception, activity and resource in his leadership of the Philharmonic in a Tchaikovsky program at Carnegie Hall,

on Saturday night, and as Bronislaw Huberman, the assisting artist, was in his best form in the Violin Concerto in D, Op. 35, the concert, which drew a full house, is likely to rank as one of the best given by the society this season.

While there was a lack of fire in the early themes of the "Romeo and Juliet" Fantasy, with which the program opened, the orchestra soon caught the inspiration of the work, and the stormy motives of the Allegro, in which Tchaikovsky depicts the conflict of the rival houses of Montague and Capulet, were enunciated with stirring effect. All the eloquent music of the love scene, introduced with so much charm in the theme for the Cor Anglais and muted violins, was expressively played, and the dramatic conclusion was thoroughly realistic.

The Symphony chosen was the Fourth. Mr. van Hoogstraten gave a bold, vigorous reading of the score, and secured all his big effects legitimately. The beauty of the string tone and the rich color of the woodwind were notable in the dream music which makes up the last section of the first movement. The performance excited the audience to a high pitch of enthusiasm.

There was a great demonstration also for Mr. Huberman at the close of the

concerto. The violinist played with resonant tone and with a just appreciation of values in the profusion of material for which the solo part is distinguished. His refinement in the dainty canzonetta, and his facile technique in the spirited bravura of the last movement, showed him at his best. There was a storm of applause, not only for him but for the conductor and orchestra, by whom he was admirably supported. P. J. N.

Huberman with Philharmonic

A happy inspirational spell seemed laid upon Carnegie Hall last Sunday afternoon when the New York Philharmonic gave a program devoted to Brahms and Beethoven, with Bronislaw Huberman as soloist. Willem van Hoogstraten seemed particularly happy in his leadership of his players in Brahms' Variations on a Theme by Haydn, conducting a performance of much spontaneity and charm. Mr. Huberman, too, played finely in the violin Concerto of the same master. His tone was pleasing and of fluent warmth in the cantabile passages of the work, and his technical finesse in the elaborate cadenzas was also noteworthy. The orchestral contribution was marked by precision and good tonal body. After the intermission Mr. van Hoogstraten led a carefully elaborated reading of Beethoven's Seventh Symphony. The orchestra showed a perceptible gain in elasticity and freedom of performance since the opening of the season under its new conductor. N. T.

Events of the Week in New York Concert Halls

[Continued from page 27]

also to have a natural feeling for phrase. An unnamed accompanist added much to the success of the program by some capital playing. J. A. H.

Hofmann in All-Chopin List

Josef Hofmann's second recital of the season in New York, at Carnegie Hall last Saturday afternoon, was devoted—save for a few encores at the end—to the works of Chopin. In a comprehensive list were necessarily included many of the works that have found favor in the salons of two continents these many years. The pianist was in good fettle for his program and delighted musicians by his sustained beauty of tone and balanced performance in the great Sonata in D Minor, as well as the more impulsive occupants of the house with the steel wire-like brilliance of his bravura playing. Most impressive was the concluding number, the Andante spianato e grande polonaise, played with a tone of lovely bell-like quality and impeccable finger-work. The applause was overwhelming after many of the numbers, and the audience, a very large one, included a number of notables of the piano world. Mr. Hofmann's program, exclusive of encores including the "Minute" Waltz, "Butterfly" Etude and an Impromptu, was as follows:

Barcarolle, Polonaise in C Sharp Minor, Fantasia Impromptu, Nocturne in F Minor, Grande Valse Brillante, Sonata in B Minor, Prelude in D Flat Major, Valse in E Minor, Ballade in A Flat Major and Andante Spianato e Grande Polonaise. R. M. K.

Maria Carreras

Maria Carreras, the Italian pianist with the Spanish name, was greeted by a cordial audience when she made her first appearance of the season at Aeolian Hall on Saturday afternoon. Her playing of a program that ranged from Bach, in Busoni versions, to Liszt by way of Schubert, Chopin, Brahms, de Folla and Mana Zucca, disclosed again the qualities of technical facility and artistic poise that found favor at her previous appearances in the metropolis. The tonal balance and digital dexterity displayed in Busoni's transcription of Bach's Choral Prelude, "Rejoice, Beloved Christians," with which the program opened, made an auspicious beginning, and her work throughout showed the resourcefulness of a concert player of wide experience. H. J.

John Powell

John Powell, pianist, assisted by the Duo-Art piano, gave a lecture-recital on "Music and the Individual" in Aeolian Hall on the evening of Nov. 24. Mr. Powell gave an address of an hour's duration upon the effect of music on the individual and what the individual can do for music in general. His talk was

of considerable interest and many of his points were of decided significance. At the close of the lecture Mr. Powell played the "Waldstein" Sonata of Beethoven, and later, pieces by Chopin, Schumann and David Guion. Duo-Art records were played of Harold Bauer, Mr. Powell and Myra Hess. The audience was an unusually large one and was enthusiastic in its applause throughout the evening. J. A. H.

Throng Hears Galli-Curci

The Metropolitan Opera House was not big enough to hold all who wanted to hear Amelita Galli-Curci in her second New York recital of the season on Sunday afternoon. The great audience gave the singer a rousing welcome, and listened with respect to her operatic

arias from "Dinorah" and "Lakmé," but it was in English ballads, in "Suwanee River," and in an old, forgotten song, "Silver Threads Among the Gold," that she excited the people to their wildest transports. Mme. Galli-Curci, with Homer Samuels at the piano, sang with her accustomed vivacity and beauty of tone, and gave with great charm the "Dinorah" aria, that with which the opera opens, "Si, carina caprettina." With it was bracketed "Non so più cosa son," from "Nozze di Figaro," an old Italian song by Buonincini, and Bishop's "Pretty Mocking Bird," given in English with the utmost naïveté, the voice rivaling in its flights the flute obbligato played by Manuel Berenguer.

[Continued on page 33]



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Mr. and Mrs. H. Howard Brown, Who Have
Opened a Vocal Studio in Los Angeles

LOS ANGELES, Nov. 20.—H. Howard Brown and Dora Topping Brown, well-known vocal instructors of New York, have located in Los Angeles and have taken a residence studio on West Eighth Street. A number of leading singers have placed themselves under their instruction, and several pupils have come from cities in the East to continue their work. Mr. and Mrs. Brown have had a wide experience in helping students to solve their vocal problems and have gained distinction for their ability to diagnose voice conditions and apply corrective exercises. Among many who have studied with them in New York are Dan Beddoe, Edna de Lima, Katherine Fisk, Sue Harvard, Mr. and Mrs. C. Norman Hassler, Edmund Jahn, Eleanor Patterson and Ethel Parks.

Herbert L. Clarke to Head Long Beach Band

LONG BEACH, CAL., Nov. 24.—Herbert L. Clarke, cornet soloist and bandmaster, has been appointed director of the Municipal Band of Long Beach, an organization which has been supported by the city by direct taxation for twenty years, and which plays two concerts every day in the year, summer and winter. The band numbers 35 men, but will be increased to twice that number as soon as possible, thus making it one of the largest on the Pacific Coast.

A. M. GRIGGS.

Nashville Hears American Works at Organ Recital

NASHVILLE, TENN., Nov. 24.—F. Arthur Henkel, director of organ at Ward-Belmont, gave his annual recital in the chapel of the school on a recent Thursday

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evening, before a large audience. The Sonata in C Minor by Ralph Lyman Baldwin was the feature of the program, and its three movements afforded much contrast. "Sketches of the City," by Nevin, were most enjoyable. Mr. Henkel played his own composition, a study for pedals alone, which was extremely difficult and displayed his technique advantageously. The program closed with a brilliant performance of the Allegro from Maquaire's "Première Symphonie."

MRS. J. A. WANDS.

NEW ORLEANS TRIO IN FIRST CONCERT

Visitors Open Philharmonic
Season—Conservatory
Awards Degrees

By Helen Pitkin Schertz

NEW ORLEANS, Nov. 24.—The Novlette Trio, consisting of Gladys Pope, pianist; Mrs. Chester Lob, 'cellist, and Lucienne Lavedan, harpist, made its debut on Nov. 12 at the first of a series of afternoon concerts at the Roosevelt Hotel and created an excellent impression.

The opening of the Philharmonic Society season brought Louis Graveure, baritone, and Alberto Salvi, harpist, before the New Orleans public for the first time. They were both warmly applauded.

The annual school year of the New Orleans Conservatory indicates an increased enrollment. The following awards have been made: Degrees of Bachelor of Music, Yolande de Reyna, Anna Palnaque and Ella de los Reyes; artist diplomas in piano, Nettie Hyams and Carmen Valenzuela; diploma in voice, Marietta Alfonso McMurray; diplomas in dramatic art, Clothilde Tomasovich, Mazie Adkins, Lucille Tapie, Harold Leibe and Florence Walter.

The Polhymnia Circle recently gave its first recital of the season under the baton of Mrs. Virginia Cannon Buckley. The Sonata in A, by César Franck, was excellently played by Mary V. Molony and Virgilio Rosado. Kitty Levy, Cecile Garritv, Marjorie Platt, Mildred Billet and Julius Hartz also contributed to the program.

Montgomery Acclaims Martinelli in First Concert of New Season

MONTGOMERY, ALA., Nov. 24.—Giovanni Martinelli brilliantly opened the season of the Montgomery Concert Course recently before nearly 3000 patrons. Mrs. Flora Greenfield was well received on the same program, her singing of an aria from "Pagliacci" arousing a demonstration. Salvatore Fuchito provided artistic accompaniments. Martinelli aroused the greatest enthusiasm with a varied program of operatic numbers and songs, including two duets with Mrs. Greenfield. This season the concerts of the course are given in the Grand Theater while improvements are in process at the City Auditorium. Kate C. Booth, Mrs. Bessie Leigh Eilenberg and Lily Byron Gill are the promoters. This year's course will include concerts by Mischa Levitzki, Sigrid Onegin, Anna Pavlova, the Ukrainian Chorus and the St. Louis Symphony, conducted by Rudolph Ganz.

JOHN C. O'CONNELL.

Richard Crooks, tenor, has been engaged to sing in a performance of "The Messiah" in Philadelphia on Dec. 26. Other appearances during the holidays will be with the Boston Symphony in Fall River and in a performance of Liszt's Thirteenth Psalm in Reading, Pa.

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ATLANTANS FLOCK TO HEAR SYMPHONY

Fifth Concert Attracts Crowd
Despite Storm—Raisa and
Salvi in Recitals

By Helen Knox Spain

ATLANTA, Nov. 24.—Giving its fifth concert of the season on Sunday, Nov. 4, the Atlanta Symphony, Enrico Leide, conductor, again attracted a throng that filled the 3000 seats of the Howard Theater, despite the fact that the weather was stormy. The program comprised Weber's "Euryanthe" Overture, Tchaikovsky's Fifth Symphony, Sibelius' Valse Triste, Saint-Saëns' Symphonic Poem "Omphale's Spinning-wheel," and the Overture to Wagner's "Rienzi."

Rosa Raisa, soprano, of the Chicago Opera, presented by the Music Club in the first concert of the Civic Series recently, was compelled to give the whole program because of the indisposition of Giacomo Rimini, who was to have appeared with her. The Atlantans gave Mme. Raisa a veritable ovation, compelling her again and again to grant encore numbers until it seemed as if singer and audience were unwilling to part.

Alberto Salvi, harpist, gave the first concert in the Music Club's "Series Intime" on Nov. 3, when his playing aroused hearty enthusiasm, particularly in pieces by Debussy and Mr. Salvi's own "Italian Serenade."

Eda E. Bartholomew, organist of the Westminster Presbyterian Church, gave the second of a series of organ recitals. She was assisted in the program by Bess Merrill Smith, mezzo-soprano of the Atlanta Conservatory of Music, and Harry Pomar, violinist.

SCHIPA IN LONG BEACH

Californians Enthusiastic Over Tenor—
Local Clubs Active

LONG BEACH, CAL., Nov. 24.—A wonderful ovation was given Tito Schipa, tenor, Nov. 16, by one of the largest and most enthusiastic audiences ever gathered in the Municipal Auditorium. This was the first event for the season, of the Long Beach Philharmonic Course, L. D. Frey, director, by arrangement with L. E. Behymer. Frederick Longas was the accompanist, and also played solos. Both artists responded to numerous encores. The course is sponsored by the Ebell Club.

The Masonic Glee Club, a male chorus of twenty voices, Bedford Finney, president, and W. L. Hawk, conductor, gave its first public concert, on Nov. 13. The soloists were Earl Bright, 'cellist; Guss Reed, Bedford Finney, Philip Brown, and George Isaacs, vocalists.

The Seven Arts Society, Mrs. Kathryn Coffield, director, presented Annie Louise David, harpist, assisted by Lora May Lamport, lyric soprano, before a large audience at the Virginia Hotel, Nov. 13. Lorna Greag was the accompanist.

A program was given by the Woman's Music Study Club Nov. 14. Marjorie Vincent, pupil of Abby De Avirett, gave a fine interpretation of Chopin's Ballade in A Flat.

The Madrigal Club, Rolla Alford, conductor, gave a costume program of Gipsy numbers on Nov. 16.

A. M. GRIGGS.

Paul Kochanski, violinist, and Arthur Rubinstein, pianist, have begun their transcontinental tour that will include appearances in San Francisco, Los Angeles, Portland and other cities of the Far West.

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The Week at the Metropolitan

[Continued from page 24]

credibility by his excellent acting and some of the best singing he has done in a long time. Mme. Matzenauer's *Venus* was a seductive figure and was vocally interesting as well.

The lesser rôles were all capably filled and the ensembles were satisfying. Mr. Bodanzky conducted with zest.

J. A. H.

Rethberg as "Eva"

Enthusiastic Wagnerites again flocked in their thousands to the Metropolitan Opera House on the evening of Nov. 19, for the second performance of "Meistersinger." On this occasion there was a new *Eva*, Elisabeth Rethberg, who sang with temperament and beauty of tone, and gained the warmest favor of the big audience by her share in the love scenes of the second and third acts. Clarence Whitehill repeated his success as *Hans Sachs*; Rudolph Laubenthal in the rôle of *Walther* impressed all by his fine qualities as a Wagnerian singer, and Gustav Schützendorf's admirable piece of character-drawing as *Beckmesser* was a feature of the performance. Artur Bodanzky was the conductor.

P. J. N.

Triumph for Gigli

A greater Gigli is singing this season at the Metropolitan. The young Italian, not satisfied with the honors lavished upon him during the past few seasons, has evidently set out to place his acting on the same high level as his vocal art. The result of this ideal was apparent on Thursday evening when Gigli appeared as *Romeo*, in Gounod's "Romeo and Juliette." In prime voice, Gigli sang and acted the rôle in the best traditions of the Metropolitan, or for that matter, any opera house. His virile voice seems more robust than ever, and his high tones have a new golden quality. Lucrezia Bori was a *Juliette* of distinction, vocally and histrionically. De Luca, Diaz, Didur, Rothier, Mme. Delaunoy, Steffano and Mme. Wakefield also appeared in this competent cast. Louis Hasselmans conducted with delicacy and understanding. The public was out in full force this evening and cheered Gigli to the rafters.

H.

A Second "Tosca"

"Tosca" again exhibited its bel canto and blood to the Friday night subscribers last week, with Maria Jeritza again giving her affecting impersonation of the heroine. Miguel Fleta made his second appearance on Broadway in the part of *Cavaradossi*, on this occasion giving ringing warmth to his two principal arias. Antonio Scotti was again the inimitable *Scarpia* of the cast. The smaller rôles were sung by Italo Picchi as *Angelotti*; Pompilio Malatesta as the *Sacristan*; Giordano Paltrinieri as *Spoletto*; Vincenzo Reschiglian as *Sciarrone*; Millo Picco as the *Jailer*, and Henriette Wakefield as the unseen *Shepherd*. Moranzoni conducted a virile performance.

R. M. K.

Jeanne Gordon as "Dalila"

The performance of Saint-Saëns' "Samson et Dalila" on Saturday even-

ing was notable for the first appearance of Jeanne Gordon in the rôle of *Dalila*. She had previously made an excellent impression in a concert version of the work in a Sunday night concert at the Metropolitan, and her fine singing of the music did not come as a surprise. Historically, her best work was in the second act, culminating in her victory over *Samson* and his capture. Her singing of the "Mon cœur s'ouvre à ta voix" was capital. She was convincingly costumed and showed that she has made a serious and successful study of the part, despite the handicap of not having had an orchestral rehearsal. The remainder of the cast was familiar, with Giovanni Martinelli singing finely as *Samson*; De Luca excellent as the *High Priest*, and Carl Schlegel and Leon Rothier in other important rôles. Louis Hasselmans conducted and Lillian Ogden led the ballet in a brilliant spectacle.

H. C.

Sunday Night at the Metropolitan

Not even the immense void of the Metropolitan Opera House could obscure the intimate art of Cecilia Hansen, the Danish-Russian girl violinist (who made a triumph in her two Carnegie Hall recitals only a few weeks ago) when she appeared in the Metropolitan's third opera concert on Sunday evening. With impeccable purity of tone and absolutely sure technic, the young violinist played the Mendelssohn concerto. The dash and spirit of the artist moved the audience to frenzied applause. Later, Miss Hansen played short pieces accompanied by Boris Zakharoff, pianist. The audience was also lavish in its applause of Muriel Tindal, who sang three lieder, and Nanette Guilford, Messrs. Burke, Chamlee and Mardones, who offered operatic numbers. Louise Hunter replaced Jeanne Gordon, who was indisposed. Giuseppe Bamboschek conducted Schubert's "Rosamunde" overture, Glazounoff's *Bacchanale*, "L'Antourne" and other compositions greatly to the delight of the grateful auditors.

H.

New York Events

[Continued from page 31]

The "Bell Song" from "Lakmé," in which the soprano was again supported by the flute, further illustrated her effortless facility in coloratura music, and another feature of this second group was the gay little Spanish "Partida" of Alvarez, vocalized with delightful spirit. Rogers' "Autumn," Treharne's "A Widow Bird Sat Mourning" and Samuels' "Pierrot" formed the English group, following which there was a long list of encores, ending with "The Last Rose of Summer," to which Mme. Galli-Curci gave distinction by her art in modulation. A brilliant interpretation of "Qui la Voce," from "Puritani," brought another demonstration, and the artist responded with "Home, Sweet Home," exuberantly waving her handkerchief to the people in the auditorium and those who crowded the stage seats as she tripped off in farewell.

P. J. N.

Give Music of Quieter Age

The intimate atmosphere of the concerts of the Friends of Music, as well as the unusualness of the programs, is a real delight. One can sink back in his chair at the Town Hall and let the music go on without the feeling that one is at a formal concert. One did this on Sunday afternoon and heard some interesting music well played. The Overture of Marschner's "Hans Heiling," which opened the program, is well worth hearing once in a while, if for no other reason than because Marschner has been called the "stepping stone between Weber and Wagner."

The succeeding number was a Concertante for solo cello and orchestra, by Arisoti, with Heinrich Warnke, solo cellist of the Metropolitan Orchestra, as soloist. The work, an innocuous and placid one, somewhat in the Handelian manner, was written originally for the viola d'amore toward the end of the seventeenth century and has been trans-

scribed for the 'cello by Alfred Elkus, who also scored the accompaniment from a figured-bass. Mr. Warnke played the piece very well indeed and quite in the style of its period.

The next number was Mendelssohn's G Minor Piano Concerto with Carl Friedberg as soloist. This work has fallen on evil days as far as performances are concerned, so that it was almost a novelty to hear. It is not a great concerto, nor even a particularly vivid one, but it has passages of much charm and some very beautiful melody. Mr. Friedberg, who made his reappearance in New York after an absence of some six years, played it exceedingly well, seemingly, almost, as a labor of love, and while the work did not tax his abilities nor exhibit them either, for that matter, he did a very beautiful piece of playing.

The program closed with Korngold's incidental music to "Much Ado About Nothing," which the Friends produced for the first time in this country several years ago. A second hearing reveals no extraordinary depths of inspiration that were inaudible at the first. It was well given, however, and was, perhaps, the best playing Mr. Bodanzky drew from his men during the afternoon. J. A. H.

Louise Stallings Heard

Louise Stallings, soprano, added a new touch to her recital at Aeolian Hall on Sunday evening by giving dramatic readings of the foreign texts of her songs. In the first groups it seemed merely an attempt to acquaint her audience with the poems which formed the lyrics. In the last it was more pointed. The La Fontaine fable, "La cigale et la fourmi," Miss Stallings interpreted as the plea of the improvident artist, and in the story of "Le loup et l'agneau" she seemed to suggest even more poignant symbolism. The fables were sung to

music by Caplet.

The program was varied and included many songs heard here for the first time, among them Sgambati's "Serafina," Cimarosa's "Non più" and Arthur Bliss' setting of the de la Mare poem, "Three Jolly Gentlemen." Miss Stallings seemed at her best in songs like the "Serafina," which exhibited a depth of tone and feeling.

The artist made her first appearance here two years ago, and was welcomed back on Sunday by a substantial audience and an enthusiastic one. John Doane was the accompanist. H. M.

Howard Barlow, Leading Orchestra of Americans, Will Present Native Works

(Portrait on front page)

AN American orchestra for America and Americans was the ideal of Howard Barlow when he organized the American National Orchestra last spring and demonstrated, in a single private concert, that such an organization is capable of fulfilling a real need in this country. The Orchestra is unique in the annals of the symphonic organizations of the United States in that it has pledged itself to engage none but American-born musicians; that at least one American-born composer shall be represented on each program, and that all soloists who appear with it must be American-born. The aims and merits of the Orchestra met with hearty commendation, with the result that it will give the first in its series of four New York subscription concerts in Aeolian Hall on the evening of Dec. 5. True to its principles, it will play works by James P. Dunn, and Lewis M. Isaacs, and Lyell Barber, an American pianist, will play MacDowell's Piano Concerto in A Minor.

Although barely thirty-one years of

age, Mr. Barlow has been prominently identified with the musical life of the country for several years. A native of Ohio, he later went to Portland, Ore., where he graduated from Reed College. As the winner of the Richard Butler Scholarship, he studied for two years at Columbia University, where he worked at composition with Cornelius Rybner, Daniel Gregory Mason and Frank E. Ward. He studied conducting under the late Louis Koennenich. Besides being conductor of the American National Orchestra, Mr. Barlow is also conductor of the Riverdale Choral Society, the New York Beethoven Society and the Pelham Manor Choral. He has also conducted the summer festival at Bay View, Mich., for two years; festivals in Charlotte, N. C., for three seasons; at the MacDowell Colony in Peterboro, N. H., and one season at the festival of the National Federation of Music Clubs.

Mr. Barlow has composed numerous works which have been favorably received. His "Song of Idas" for orchestra and tenor soloist was performed at the MacDowell Colony, and a Requiem for Chorus and Orchestra has been given with success.

to it in Minneapolis. Suppé's "Poet and Peasant" Overture, Mendelssohn's "Spring Song," Grainger's "Shepherd's Hey" and Wagner's "Tannhäuser" Overture made up a program that brought unbounded enthusiasm from the audience.

On Sunday, Nov. 11, the orchestra gave an interesting program, of which the chief number was Saint-Saëns' "Algerian" Suite, which was played so beautifully that it made a decided impression. The soloist was Marie Sidenius Zendt, soprano, whose fine lyric voice and expressive style were disclosed with beauty and charm in a Mozart aria and Bach's "Tender Sheep They Pasture Safely," the latter number sung to a lovely flute obbligato played by Messrs. Weomper and Liegel.

VERBRUGGHEN BEGINS A BEETHOVEN SERIES

Lamond Plays "Emperor" Concerto at First Concert —Dupré in Recital

By H. K. Zupplinger

MINNEAPOLIS, Nov. 24.—Henri Verbruggen and the Minneapolis Symphony on Friday, Nov. 9, began a series of six Beethoven concerts, devoting the program of the first to that master's First and Second Symphonies and the "Emperor" Piano Concerto, with Frederick Lamond as soloist. Mr. Verbruggen enjoys an international reputation as an interpreter of Beethoven, and he brought out all the beauties of the early symphonies. The concerto also received an excellent performance.

For the second concert in the series, given on Friday, Nov. 16, the program comprised the "Egmont" Overture, the Violin Concerto, and the "Eroica" Symphony. Overture and concerto were conducted by Engelbert Roentgen, assistant conductor and solo cellist of the orchestra, and Mr. Verbruggen himself played the concerto, making his first appearance as a violin soloist in Minneapolis. His interpretation was scholarly, profound, and beautiful in tone and phrasing, and he received a genuine ovation from the very large audience, which was repeated for his conducting of the Third Symphony.

The Musical Noonday Concerts were opened by the Minneapolis Symphony on Wednesday, Nov. 7, before probably the largest audience ever assembled to listen

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By Sydney Dalton



FROM Lutenist melodies of the Elizabethan age to music of our day and hour—such is the wide variety spread before the contemporary musician by the busy publishers! What would not those sturdy pioneers, John Dowland, Thomas Morley, Philip Rosseter and their co-workers, have given to have our progressive music printers contending for their wares? Instead of Dowland's polite and dignified "Epistle to the Reader," prefacing his book of airs, in which he says: "As in a hive of bees, all labor alike to lay up honey, opposing themselves against none but fruitless drones; so in the house of learning and fame all good endeavors should strive to add somewhat that is good, not malicing one another, but altogether bandying against the idle and malicious ignorant"—instead of this he might have seen, on the cover of one of his popular songs, themes from his works, under that trite invitation: "Try this over on your lute."

Three Piano Pieces by E. R. Blanchet

There is an unaccustomed blending of the old and the new in "Trois Ecossaises" by E. R. Blanchet (*Composers' Music Corporation*). At times he seems, in his distinctively individual manner, to carry us back to the Romanticism of Chopin or Brahms, touching it, perhaps, with a hint of Impressionism and mixing it all, again, with something that is unmistakably of the present. An analysis of the first of these three numbers: Tempo Giusto, might apply, in its simplicity, to a movement from a Handel Suite; in fact Handel seldom toyed with the tonic triad quite so persistently, yet we do not need the inscription at the end: "Saas Fee, Octobre 1921," to know that it is of the present. And what imagination the composer displays: rhythmic, melodic and dynamic, in his use of this tonic triad, with just sufficient of the dominant to make it a musical noun and verb! There is one brief incident, for example, at the end of the first phrase—repeated several times—where the melody seems loath to resolve, despite a bar and a half of solid tonic element in the left hand. Number two, Animato, is dated from Lausanne, but the calm waters of Switzerland never inspired such brittle tricks of rhythm as the composer employs; Broadway and Forty-second Street might do it. Vivace, the third and last of the set, is dedicated to Ernest Schelling and bears the subtitle "Highland Fling"—a sophisticated and alluring highland fling, to be sure, that no Scot would recognize perhaps, but it contains some remarkably beautiful music. The first theme has a distant echo of "Comin' Thro the Rye." There is such verve and enthusiasm about this music that it stirs and fascinates. Pianists need not go begging for notable modern piano music when they can find such examples as these "Ecossaises" of Blanchet.

"Creole Love Songs," a Song Cycle

Turner Layton and Gordon Johnstone have joined forces in a song cycle that is distinctly out of the ordinary, entitled "Creole Love Songs" (*Composers' Music Corporation*). The composer found unusually good material in Mr. Johnstone's verses. Like most of his lyrics, these seem almost to sing themselves. There is an intensity and a high note of passion that lend themselves to musical setting. He has evidently made a study of the song lyric, and the composer finds his effects ready made, so to speak. There are four numbers in this cycle, and the whole makes a well-rounded group, though there is little relationship between the different numbers. Mr. Layton's music has much of freshness about it and not a little of imagination

and skill. Like most cycles of its kind, the chief feature is an agreeable melodic line, calculated to interest singer and listener alike. There is nothing involved, either in idea or execution, but there is frank appeal to the more tender sentiments, done in a manner that avoids sentimentality. Both in merit and effectiveness the work is deserving of popularity. The individual titles of the songs are "Cool River," "Tenderness," "I Took My Mother's Heart" and "Hunger." This first edition is for high voice.

More Christmas Solos and Choruses

There is nothing of particular importance about two Christmas songs, "The Guiding Star" by C. Whitney Coombs, and "Glory to God in the Highest," by Samuel Richards Gaines (*G. Schirmer*), yet they possess enough of the spirit of the season to find a place on the Christmas programs in the churches. Mr. Coombs' song has a simple, every-day sort of melody that lends itself to imitation. It makes only modest demands on the voice—of high tessitura—and is similarly constructed for the accompanist. "Glory to God in the Highest" is rather more ambitious, though not at all formidable. The composer has supplied a free violin obbligato that adds considerably to the effect, and he has written his own words. Both verses are sung to the same music, and a maestoso refrain in triplets leads to a broad ending. It may be sung by high or medium voice.

Two excellent anthems which choir-masters should investigate are "Three Kings," a short chorus by Edward Shippen Barnes, and "Every Valley Shall Be Filled," by James H. Rogers. The first may also be used for Epiphany; it is a three-page setting of verses by Shakespeare, done in Mr. Barnes' distinctive and admirable manner. Mr. Rogers' offering is in larger mold; a stirring chorus, broad, majestic and finely harmonized. It contains, too, a short tenor solo.

Violin Mechanism and Expression

Under the title of "Violin Mechanism and Expression," Alfred Moffat has assembled, in the first of two books, a valuable collection of forty-four progressive studies (*Arthur P. Schmidt Co.*). There are almost as many composers represented in the volume as there are studies, Mr. Moffat having ranged far and wide over the field of violin literature to gather his material. Most of them are not more than a page in length, but the arranger has retained the meat, and brevity is always to be preferred in music of this kind, provided it meets the problem for which it is designed. Mr. Moffat gives no word of introduction or explanation, allowing the contents to speak for themselves. It is by no means a book for beginners.

A Musical Calendar and Other Violin Pieces

"A Musical Calendar" by Ida Mae Crombie (*The Arthur P. Schmidt Co.*) is a set of twelve pieces for beginners on the violin, representing the twelve months of the year. They are

tuneful and varied according to the season. Rather more pretentious are three pieces, smacking of the seasons, by Gail Ridgway Brown, entitled "A Song of Summer," "Winter Winds" and "Venetian Serenade." There is melody and brightness in these numbers, and none of them makes great demands on the player. The "Venetian Serenade" is the best of them, possessing an agreeable swing and a well written melody.

A Collection of Carols from All Lands

Eduardo Marzo has made a particularly fine collection of carols, bound together in a volume entitled "Fifty Christmas Carols of All Nations" (*The Willis Music Co.*). As the compiler points out, the singing of music of this kind is essentially a unison performance; consequently he has placed the harmonies beneath the voice part in the form of accompaniments, though, in the majority of cases, these may, at will, be used by the chorus. Besides the best known of the English, French and German carols, there are others of Dutch, Bohemian, Alsatian, Austrian, Polish, Russian, Swedish, Danish, Spanish, Portuguese and Italian and Latin origin.

"The Night Before Christmas" in New Setting

Hanna Van Vollenhoven has performed a noble service for children young and old in her setting of that ever-young poem, "The Night Before Christmas" (*The Boston Music Co.*). She has chosen to make of it a spoken song or recitation, with piano accompaniment, and the result is a real joy. The music faithfully portrays the words in an idiom that is both simple and expressive. The composer makes brief use of the carol, "Silent Night," at the beginning and expands it more fully at the end. Between these points there is much delightful and descriptive music which children and their parents will enjoy.

Twenty-one Songs by John Dowland

A veritable treasure chest of ancient beauty may be found in Edmund Fellowes' transcriptions and scorings of John Dowland's "Third Book of Aires" (*London: Winthrop Rogers, Ltd.*), published in two parts and containing in all twenty-

one songs. Dr. Fellowes, as all who take interest in the Lutenist song writers of Elizabethan days are aware, has revised, edited and transcribed (without altering) much interesting English music of the sixteenth and seventeenth centuries. John Dowland, "Bachelor in Musicke, and Lutenist to the most high and mightie Christian the fourth by the grace of God king of Denmark and Norway, etc.," was one of the most eminent of the Lutenists, and, as this collection proves, composed some beautiful and touching music. No song singer of this day or any other could ask for finer creations than "Weep You No More, Sad Fountains," and "Flow Not so Fast, Ye Fountains," both to be found in this collection. Dr. Fellowes' adjective, "superb," is readily justified. American as well as British audiences would welcome a taste of such music.

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GANZ SCORES WITH BRAHMS SYMPHONY

St. Louis Also Hears Borowski's Prize Work—Sistine Choir Draws Big Audience

By Herbert W. Cost

ST. LOUIS, Nov. 24.—Brahms' First Symphony formed the main part of the program for the St. Louis Symphony's third brace of concerts, given this week, and the magnificent performance it received marked Mr. Ganz's highest achievement with the orchestra thus far this season. His interpretation was characterized by musicianly understanding and the highest qualities of leadership. The program included also Felix Borowski's prize-winning Fantaisie-Overture "Youth," for the first time here, and ended with the Overture to Smetana's "Bartered Bride." The soloist was Carolina Lazzari, contralto, who had accompanied the orchestra on its tour last spring. She renewed former favorable impressions by her excellent singing of arias by Meyerbeer and Saint-Saëns, to finely wrought orchestral accompaniments.

The "Pop" Concert last Sunday brought an interesting program including Max Zach's "Oriental" March, a great favorite with local audiences; Adam's Overture "If I Were King,"

Schubert's "Rosamund" Ballet Music, Moszkowski's "Malaguena," and Rossini's "William Tell" Overture. Helen Burnett and Jacques Tushinsky, the orchestra's new first viola player, were the soloists.

The Sistine Chapel Choir made its first appearance here on Tuesday night at the Odeon before one of the largest audiences ever crowded into that limited hall. Under the leadership of Mons. Antonio Rella, the choir sang splendidly works by Palestrina and Vittoria and the more modern church music of Perosi. The concert was under the patronage of Archbishop John J. Glennon and was locally managed by Guy Golterman, Jr.

STRUBE'S BALTIMORE PLAYERS IMPROVE

Paderewski Draws Big Audience—Schumann Heink and Titta Ruffo Give Recitals

By Franz C. Bornschein

BALTIMORE, Nov. 24.—The Baltimore Symphony, Gustav Strube, conductor, gave its second concert at the Lyric on Sunday evening, Nov. 18, and its playing showed marked improvement in the various sections of the orchestra. The program included the "Lohengrin" Prelude, Sibelius' "Finlandia," and Beethoven's Eighth Symphony. César Thomson, violinist, scheduled as the soloist, was unable to appear and Inez Barbour, soprano, took his place, creating a deep impression by her singing of an excerpt from Weber's "Freischütz" and Max Bruch's "Ave Maria."

Every available foot of space in the Lyric was filled on Monday evening, Nov. 19, for a piano recital by Paderewski, and the great audience sat entranced through a long program which began with the pianist's own Variations and Fugue, Op. 23, played with rare effulgence and marvelous contrasts in shading. Works by Beethoven, Liszt, Chopin, Rubinstein, followed; and then a long list of encores brought renewed outbursts of enthusiasm from the great throng. The concert was under the local management of Mrs. Wilson-Greene.

Mme. Schumann Heink, in recital at the Lyric on Tuesday evening, Nov. 20, under the direction of the Albaugh Concert Bureau, delighted a large audience with her singing of an air from Handel's "Rinaldo," excerpts from Wagner's "Rheingold" and "Tristan," and songs by Schubert, Brahms and Franz. Florence Hardeman, violinist, was the assisting artist.

Appearing before a small but very demonstrative audience at the Lyric on Wednesday evening, Nov. 21, Titta Ruffo, baritone, gave a program that was rich in dramatic interest and humor as well as tonal opulence. His art fully merited the tumultuous applause it aroused. He was assisted by Yvonne d'Arle, soprano, of the Metropolitan Opera, and Julian Huarte, pianist.

Inez Barbour (Mrs. Henry Hadley) was guest of honor at the Baltimore Music Club's opening function of the season, on Saturday, Nov. 17, and gave a delightful recital before the members of the Club. Virginia Castelle was her accompanist.

Alfredo Oswald, pianist and member of the faculty of Peabody Conservatory, gave the fifth Peabody recital on Friday afternoon, Nov. 23, before a large audience.

DETROIT SYMPHONY PLAYS NOVELTIES

Schkolnik and Goodson Appear as Soloists—Sistine Choir, Case and Salvi Heard

By Mabel McDonough Furney

DETROIT, Nov. 24.—Ilya Schkolnik, concertmaster of the orchestra, was the soloist at the Detroit Symphony concert of Nov. 15 and 16, which he made more than usually noteworthy by his distinguished performance of Beethoven's Violin Concerto. His reading of the score was scholarly, his tone was vibrant and expertly controlled, and his technique was marked by unusual facility. Mr. Schkolnik received an ovation of no mean proportion. Mr. Gabrilowitsch and his players gave Goldmark's "Rustic Wedding" Symphony and the "Tragic" Overture of Brahms.

Ossip Gabrilowitsch conducted the Sunday afternoon concert of Nov. 18 and drew a capacity audience to Orchestra Hall. The program was delightfully melodious and contained four compositions new to Detroit. Katharine Goodson was the soloist and introduced a piano concerto by Delius, winning cordial recognition of her musicianly performance. Mr. Gabrilowitsch introduced the Overture to Borodin's "Prince Igor," "On a Merry Folk-Tune," by Elkus, and the Stokowski arrangement of some Viennese dances by Schubert. He gave a superlatively beautiful reading of the "Unfinished" Symphony of Schubert, and closed with Rossini's Overture to "La Gazza Ladra."

Thousands of enthusiasts thronged the vast spaces of Arena Gardens on Thursday evening, Nov. 15, to hear the Sistine Chapel Choir, under the leadership of Mgr. Antonio Rella, in a program that ranged from Palestrina and Vittoria to Perosi and Refice. The concert was given under the Detroit Concert Direction.

Anna Case and Alberto Salvi divided honors in the second concert of the Civic Music League in Arena Gardens on the evening of Nov. 19. Miss Case was in excellent voice and her art seemed even more highly polished than upon her last visit here. Charles Gilbert Spross enhanced the audience's enjoyment with accompaniments that were the essence of proficiency and fine discrimination. Alberto Salvi regaled the audience with harp music of a lofty quality and created such a furore that he was recalled for many encores.

On Tuesday evening, Nov. 20, the Detroit Institute of Musical Art presented Dr. Mark Gunzburg in a piano recital in Orchestra Hall. A large audience greeted the artist and eagerly applauded his playing.

On Sunday, Nov. 18, Eduard Werner began his season of symphony concerts in the Capitol Theater. His orchestra of seventy-five pieces showed a marked improvement since last season and the audience noisily voiced its appreciation of this fact.

Form Weigester Club in Youngstown

YOUNGSTOWN, OHIO, Nov. 24.—A club, known as the Weigester Students' Club, has been formed to perpetuate the interest in the work of Robert W. Weigester, who for two seasons has conducted the Weigester Summer School of Vocal Music. The officers elected are Mrs. Thomas E. Connell, president, and William Stark, vice-president. Other prominent members are Mrs. Albert J. Buyer, Mrs. Albert W. Craver, Russell Thomas, Christine Wvmer, Mrs. Harry Dyer and Agnes MacDonald Allen.

Mrs. Beach Gives Lecture-Recital at Colby Academy

NEW LONDON, N. H., Nov. 24.—Mrs. H. H. A. Beach gave a lecture-recital before the students and faculty of the Colby Academy recently and received much applause for her playing of works by Bach, Beethoven, Chopin, Mendelssohn, MacDowell, Arthur Nevin and a group of her own compositions, four of which, "The Old Chapel by Moonlight," "Farewell, Summer"; "Dancing Leaves" and Nocturne, were new.

Ethelynde Smith Touring the South

Ethelynde Smith, soprano, who is now on her seventh tour of the South, is singing in many important cities with much success. Her first recital, given en route, was in Bordentown, N. J., followed by a successful appearance in

Laurel, Miss., where she sang under the auspices of the Music Club. Before returning to her home in Portland, Me., for the holidays, she will have sung in West Palm Beach, Tuskegee, Atlanta, Sumter and other cities and in Springfield, Mass., where she will appear on Dec. 16. Miss Smith has been cordially received in a group of children's songs and songs by American composers. After the holidays she will make a tour to the Pacific Coast.

Cleveland Exhibits Composers' Works

[Continued from page 1]

An exhibition organized by the Cleveland Public Library to illustrate the work of Cleveland composers has attracted great interest in the lobby of Loew's State Theater this week. It comprises music manuscripts and publications, photographs, biographical material and programs; and during the week the music of these composers is being featured in the orchestral programs of the theater, under the leadership of Mischa Guterson. The composers represented in the exhibition are Arthur Shepherd, Douglas Moore, Ernest Bloch, Roger Huntington Sessions, James H. Rogers, Charles E. Clemens, J. S. Zamecnik, Wilson G. Smith, Patty Stair, Fanny Snow Knowlton, Floyd J. St. Clair, Frederick A. Williams, Beatrice Vokoun, Charles V. Rychlik, Johann B. Beck, Charles G. Sommer, Charles Krejsa, Louis Rich and Romo Falk.

The students in Roger Huntington Sessions' class assembled at the Cleveland Institute for the study of the winter's orchestral programs have been invited by Nikolai Sokoloff, conductor of the Cleveland Orchestra, to the rehearsal of that organization on Nov. 27. They will not only thus obtain an intimate glimpse of the work of an important orchestra, but they will have the various instruments identified for them.

The night school at the Institute, conducted but once a week, has already attracted 100 pupils. The course provides instruction in piano, voice, violin, cello, and theory.

The institute has undertaken this extension work as part of its program for community-wide service. The pupils reached by the evening classes are busy professional and business people, who cannot take advantage of the regular classes. So far the study of piano is the most popular pursuit, and the fact that thirty pupils have enrolled for this instrument have made it necessary to have six piano teachers, Anita Frank, Ruth Edwards, Dorothy Price, Mary Edith Martin, Theresa Hunter, and Gertrude Englander. Next in point of favor comes the voice department. Pupils in theory are recruited from all the classes.

The first lecture in Mr. Bloch's course in "The Appreciation of Music" opened with a class of fifty students. These talks began on Nov. 20 and will take place on alternate Tuesdays at 11 o'clock in the forenoon.

Sergei Rachmaninoff appeared in Masonic Hall on Nov. 20 in a pianoforte recital, before a capacity audience.

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From Ocean to Ocean

PITTSBURGH.—Harvey B. Gaul has been chosen as the new conductor of the Chamber of Commerce Chorus, which has been reorganized.

ATLANTA.—Erin Farley, teacher of singing, recently presented in recital the following pupils: Virginia Martin, Myrtle Crossland, Leslie Blackwell and C. D. Kimbro. Marion Hope was the accompanist.

RICHMOND, IND.—Otis Igelman, violin pupil of Hugh McGibney of Indianapolis, gave a recital in the Murray Theater recently under the auspices of the Music Study Club. He has appeared in several recitals in various cities of the State this season.

EASTON, PA.—The piano pupils of Henry F. Eichlin gave a recital at his studios in the Wil-Bor Theater Building. Mr. Eichlin gave an organ program at the Reformation Service at St. John's Lutheran Church, assisted by an orchestra of twenty-two players.

SEATTLE, WASH.—Pupils of Kuria Strong, vocal teacher, and Harry Krinke, teacher of piano, gave their second musicale of the season on Nov. 4, when an interesting program was presented by Helen Addy and Cecil Jennings. Katherine Robinson was the accompanist.

DETROIT.—Francis Mahew presented James Alexander Gibb in a piano recital at the Detroit Museum of Art on Saturday evening, Nov. 10. Mr. Gibb's program included works by Beethoven, Chopin, Debussy, Liszt, and Rubinstein.

Alma Belleperche, soprano, was the assisting artist.

CANTON, OHIO.—William Strassner, baritone, of this city; I. Garfield Chapman, violinist, of Cleveland, and Francesco B. DeLeone, pianist, of Akron, gave the first of a series of concerts in the High School Auditorium under the management of William Custer. Evelyn Kattman was the accompanist.

SALT LAKE CITY.—Karen Jenson, soprano, and Leander Thompson, baritone, pupils of Hugh W. Dougall, appeared in a song recital at the L. D. S. School of Music Recital Hall. Jenny Hansen, cello pupil of Robert C. Fisher, was the assisting artist. All three young artists showed musicianship of a high order.

MARTINS FERRY, OHIO.—Amy Jacque Brumbach, soprano, gave a program before the Lecture-Recital Club on Tuesday evening, Nov. 13, singing songs by Gluck, Carissimi, Hahn, Liszt, Puccini, Messager, Clara Schumann, Bridge and others. Mrs. Jessie Wolf-Lipphardt was an able accompanist and also played two Chopin pieces.

ROCHESTER, N. Y.—On Thursday evening, Nov. 8, at Sibley Hall, Harold Wollenhaupt, baritone, gave a recital on the eve of his departure for New York to study singing there. He was assisted on the program by Dorothea Wright, pianist. Mr. Wollenhaupt has an excellent voice. He has been a pupil of Jane M. Templeton of this city.

BOSTON, MASS.—The senior class of the New England Conservatory of Music

has elected the following officers: Arthur Jewell, Worcester, Mass., president; Stanley Hassell, Conway, Mass., first vice-president; Helen Gould, Rochester, N. Y., second vice-president; Mary Herman, Hagerstown, Md., secretary; Marion Graham, Butler, Pa., treasurer; Marion Harris, Boston, and Bertha Holmes, South Carolina, members at large of the executive committee.

GRAND RAPIDS, MICH.—Mrs. M. Eva Tiney has resigned as director of music at the Michigan Soldiers' Home here, after twenty years of service. The Community Choir of the First African Methodist Episcopal Church recently gave a concert in the handsome new Gothic Church of the society recently completed at a cost of \$50,000. The program was made up chiefly of anthems and Negro spirituals; and Rosamund Johnson sang the "Negro National Hymn." Hattie Pinckney is organist, and Crystal Beem, pianist.

LONG BEACH, CAL.—An unusual method of furthering Near East relief was carried out by the Lyric Club, of which Mrs. R. C. Patrick is president and William Conrad Mills director, with a program at the Mission Theater, admission to which was two or more pint cans of condensed milk. More than 5000 cans were collected to be sent as part of southern California's Christmas gift to the homeless children of Greece, Syria and Palestine. The annual banquet of the Choral Oratorio Society on Nov. 13 was attended by 150 members and friends. The regular rehearsal followed the banquet, Clarence E. Krinbill conducting.

ATLANTA.—At the Central Presbyterian Church on Oct. 28, under the direction of J. Gordon Moore, organist, an "Evening of Music" was given. Mrs. Robert L. Cooney, soprano; Bertha Sims, contralto; A. A. Wooten, tenor; J. E. Morris, bass, were the soloists, assisted by a mixed chorus of twenty-five voices. Umberto Migli, cellist of the Atlanta Symphony, was the assisting artist. The vested choir of Saint Luke's Church, Dora Duck, organist and director, gave a concert on Oct. 24. The soloists were Mrs. Jack Lester, soprano; Mrs. Charles Bellingrath, contralto; Mary Griffith Dobbs, harpist; W. K. Lloyd, tenor; H. R. Bates, baritone.

CINCINNATI.—The Clifton Music Club gave a program at the home of Mrs. Albert Merkel on Nov. 16 when Elsa M. Cox, Mrs. Walter Freer, Emma B. Scully and Eleanore Wenning appeared as soloists. The Woman's Musical Club, of which Eleanore D. Ryan is president, gave a fine program in the home of Mrs. R. E. Wells on Nov. 7. Those who assisted were: Otilie Reiniger, Dorothy Cohn, Ilse Huebner, Anna Von Unruh, Irene Gardner, Mrs. Aler and Mary T. Pfau. Two talented pupils of the College of Music, Maria Teranova and Matilda Brooks, entertained the members of the Commercial Club on Nov. 9. A fine violin recital was given in the Conservatory Hall on Nov. 13 by Otilie Reiniger, with Carl Herring at the piano.

WILMINGTON, DEL.—Twenty pupils of Eleanor Gorton Kemery, vocal teacher, gave a pleasing recital recently before an audience that filled the New Century Club auditorium. Frederick Stanley Smith has resigned as organist and choirmaster of the Church of the New Jerusalem to accept a similar position with the Tabernacle Presbyterian Church, Philadelphia. He will continue as accompanist of the Orpheus Club, organist at the Queen Theater and teacher of organ and piano in Wilmington. Irene Stolfolsky, violinist; Magdalen Massman, pianist, and George B. Imbrie, tenor, gave the first of a series of concerts in the High School Auditorium.

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"Otello" Is San Carlo Triumph in Boston Season

Gallo Forces End Successful Three Weeks' Visit—Monteux Gives Mahler's First Symphony Its Boston Première—Matzenauer Sings at Pension Fund Concert—People's Symphony Plays Raff's "In the Woods" — Ukrainian Chorus and London String Quartet Give Concerts—George Smith and Mme. Lucile Delcourt with John Barnes Wells in Recitals

BOSTON, Nov. 26.—The San Carlo Opera Company closed its successful three weeks' season at the Boston Opera House on Saturday evening, Nov. 24. "Carmen," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci" and "Faust," previously performed, were repeated in the third week with changes in cast. "Carmen" on Monday evening brought an effective cast. Alice Gentle, after a slight accident in the opening act when the bridge collapsed, repeated her skillful performance of the title rôle. Manuel Salazar sang *Don José*. Mario Valle added to his laurels with his *Escamillo* and Elena Ehlers triumphed as *Micaela*. "Rigoletto" also brought a change of cast, Consuelo Escobar singing *Gilda* and achieving a striking portrayal of the rôle. Her singing again was marked by delightful artistic restraint and beauty of coloratura technic. Mario Basiola again impressed with his version of *Rigoletto*. The rest of the cast remained unchanged.

"Hänsel and Gretel" had a pleasing performance on Wednesday afternoon. Clarence C. Nice conducted, giving Carlo Peroni a well-earned rest. The cast was as follows: *Gretel*, May Korb; *Hänsel*, Philine Falco; *Father*, Giuseppe Interrante; *Mother*, Stella de Mette; the *Witch*, Frances Morosini; the *Dew Fairy*, Anna Sturbitts; the *Sandman*, Beatrice Altieri.

The company rose to its greatest heights in "Otello" on Wednesday evening. The gripping tragedy and poignancy of the music were strikingly portrayed by Bianca Saroya as *Desdemona* and Mr. Salazar as *Otello*. Mr. Valle's *Iago* was sinister and adroitly conceived. Anita Klinova, Francesco Curci, Luigi de Cesare, Pietro de Biasi, Natale Cervi and Pietro Canova were in the cast.

Gladys Axman, who sang *Santuzza* in "Cavalleria Rusticana" on Thursday evening, repeated the success she achieved last season in her appearance in the rôle. Stella de Mette, Alice Homer, Mr. Salazar and Mr. Interrante supported her. "Pagliacci" also brought a change in cast, with Anne Roselle giving a charming performance of the

music of *Nedda*. Gaetano Tommasini and Mr. Basiola were heard to advantage as *Canio* and *Tonio*, respectively.

Miss Roselle sang *Marguerite* in "Faust" on Friday evening and added another effective portrayal to her list of achievements with the company. Adamo Chiappini took the title rôle.

An impressive performance of "Lo-hengrin" was given on Saturday afternoon. Edith De Lys gave a charming and wistful characterization of *Elsa* and sang the music with distinction. Stella de Mette's *Ortrud* was strongly acted and effectively sung. Messrs. Agostini, Valle, de Biasi and Interrante were in the cast.

"Gioconda" brought a brilliant close to the San Carlo's colorful three weeks' season. A very large audience attended the performance, which was noteworthy for the fine singing of the principals and chorus. Marie Rappold, heard last year in the rôle, was again the *Gioconda*. Mr. Tommasini sang *Enzo* and Miss de Mette *Laura*. Mr. de Biasi, Miss Klinova and Mr. Basiola also appeared.

Carlo Peroni continued his excellent conducting and shared in the applause. The singing of the chorus was at all times dependable. The Pavley-Oukrainsky ballet gave fanciful diversion with its picturesque ballets and divertissements.

Mahler's First Symphony Played

The program for the sixth brace of concerts of the Boston Symphony on Friday afternoon, Nov. 23, and Saturday evening, Nov. 24, was devoted entirely to orchestral compositions. The chief work of interest was Mahler's First Symphony in D Major, played for the first time in Boston. Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* for Double String Orchestra, played here for the first time last season, was repeated. The program also included Fauré's "Pelleas and Melisande" Suite and Borodin's "Polovtsian" Dances from "Prince Igor."

The Boston Symphony gave its first Pension Fund concert of the season on Sunday afternoon, Nov. 18. A good-sized audience attended the brilliant concert at which a program of familiar Wagnerian excerpts was presented. Mme. Matzenauer, who gave her services for this concert, was in excellent

voice and sang superbly *Isolde's* Narrative and *Brünnhilde's* Immolation Scene.

People's Symphony Plays Raff

The People's Symphony gave its third concert on Sunday afternoon, Nov. 18, at the St. James Theater and brought forward Raff's Symphony No. 3, "In the Woods." This was skillfully performed and gave distinct pleasure to the large audience. Other works were by Dvorak, Mackenzie and Hosmer. The soloist was John S. Codman, baritone, who gave an earnest interpretation of the Prologue from "Pagliacci."

Ukrainian Chorus Heard

The Ukrainian National Chorus, conducted by Alexander Koshetz, sang in Symphony Hall on Sunday evening, Nov. 18. A feature was a group of American and Mexican songs skillfully arranged by Mr. Koshetz. The touch of foreign accent and the quaint exotic portrayal of such familiar songs as "The Old Folks at Home" and "Suzanna" were unusually pleasurable. For the rest the program consisted of remarkably effective choral performances of works by Russian composers.

George Smith in Chopin Recital

George Smith gave a Chopin program on Tuesday evening, Nov. 20, in which he proved himself a pianist of distinguished ability, exhibiting a highly developed technic, a fine feeling for rhythmic subtlety and a vivid emotional dash. Mr. Smith has grown in musical stature since his first appearance in Jordan Hall a number of years ago.

London String Quartet Concert

The London String Quartet played at Jordan Hall on Wednesday evening, Nov. 21. The program consisted of Mozart's Quartet in D Minor, a Fairy Suite, "The Pixy Ring," by H. Waldo Warner, the viola player of the Quartet, and Debussy's Quartet in G Minor. The Quartet sustained the fine standards established in its previous visits to this city. Departing justly from custom, the players added encores in response to the enthusiasm of the audience.

Harpist and Tenor Heard

Mme. Lucile Delcourt, harpist of the Boston Symphony, and John Barnes Wells, tenor, gave a joint recital at Jordan Hall on Thursday evening, Nov. 22. Mme. Delcourt played three groups of compositions for pedal and chromatic harp. In these she disclosed herself as a performer of high merit, showing skillful technical command of her instrument and dexterity in drawing forth the expressive possibilities of her medium. Mr. Wells was also heard in three groups of compositions. His voice pleased with its beauty of production and lyric content. Mr. Wells proved himself a stylist in the classic airs by Handel and Sarti, exhibited marked clarity of diction in his French group and wholesome vigor in his group of English songs. Carl Lamson's accompaniments were works of artistic merit. HENRY LEVINE.

New England Conservatory Trustees Elect Officers

BOSTON, Nov. 24.—The trustees of the New England Conservatory of Music at their annual meeting elected the following officers for the ensuing year: George W. Brown, president; George B. Cortelyou, Louis A. Coolidge, vice-presidents; George W. Chadwick, director; Edwin Farnham Greene, treasurer; Ralph L. Flanders, general manager; Charles G. Bancroft, Joseph Balch, Frederick S. Converse, Walter H. Langshaw, Samuel L. Powers, H. Wendell Endicott and E. Sohler Welch, executive committee. New

trustees for four years are Alvan T. Fuller, lieutenant-governor of Massachusetts, and Edward R. Warren; for one year, representing the alumni association, Alfred DeVoto. The following trustees have been re-elected for four years: Alanson Bigelow, Joseph Balch, George B. Cortelyou, Edwin Farnham Greene, Charles G. Walker, the Rev. W. F. Warren, E. Sohler Welch. W. J. P.

Tillotson Tours Maine and New Hampshire

BOSTON, Nov. 24.—Frederic Tillotson, pianist, has just returned from a Maine and New Hampshire concert tour. In Brunswick, Me., in the Bowdoin College Course, he was assisted by Mary Howland Jacobs, contralto, and Mrs. Burnett, 'cellist. Mr. Tillotson played compositions by Brahms, Grieg, Debussy, Goossens, Dohnanyi, Liszt and Chopin. The same program and artists were heard in Augusta, Me. In Portsmouth, N. H., on the evening of Nov. 13, Mr. Tillotson appeared in recital, assisted by Miss Jacobs and Jean Fowler, reader. W. J. P.

May Peterson Sings with Boston Chorus

BOSTON, MASS., Nov. 24.—May Peterson, soprano of the Metropolitan Opera Company, recently opened her concert season in Symphony Hall, where she appeared as soloist with the Swedish Triangle Chorus. Miss Peterson was heard in three groups of well chosen songs, which were received with much applause. Her audience was especially appreciative of the explanatory talks with which she prefaced the numbers sung in foreign languages.

Boston Students in Recital

BOSTON, Nov. 24.—Lila S. Martin, soprano, and Mrs. Florence A. Anderson, contralto, pupils of Nellie Evans Packard, gave a recital at Russell Hall, Huntington Chambers, on Tuesday evening, before a large and cordial audience. The concert opened with a duet, Hildach's "Passage-Bird's Farewell." Soprano and contralto arias from Mozart and Ponchielli were admirably presented. W. J. P.

BOSTON, Nov. 24.—The Fox-Burgin-Bedetti Trio, Felix Fox, piano; Richard Burgin, violin and Jean Bedetti, violoncello, appeared before a large and appreciative audience at the Boston Art Club Sunday afternoon, Nov. 11. The program included trios by Brahms, Saint-Saëns and Tchaikovsky. W. J. P.

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Pianist, has resumed teaching at her Studio, 31 Allerton St., Brookline, Boston, Mass. Private and Class Lessons. Special Courses for Professionals.

People and Events in New York's Week

Personality Is Great Attribute of the Singer, Declares Julia Allen



Photo by Buckley

Julia Allen, Soprano, Teacher of Singing

The development of personality in students forms as important a part of professional training as the development of their voices, according to Julia Allen, opera singer and teacher of singing, who has resumed her season's work in her Carnegie Hall studio. Miss Allen has brought many singers to the theatrical stage and concert platform, and she assigns the reason for the failure of many promising pupils to their inability to project themselves into their work. Assurance, poise and self-confidence are the keystones of success, she declares, and her method consists largely of bringing out the dominant characteristics of an artist's temperament. Among Miss Allen's pupils who are doing professional work this season are Ethel Killian, soprano; Vera Hopper, on tour with "Caroline," and Lydia Rivera, who is appearing in opera in Spain.

Gilberté Returns to Home in Pasadena

Hallett Gilberté, pianist and composer, returned to his home in Pasadena, Cal., last month, after a ten days' visit to New York. He will be in the East again after Jan. 1 to make records for the Ampico. Meanwhile, he will appear in a series of programs made up entirely of his own compositions, with Alice Forsythe Mosher, soprano of Los Angeles, assisting. Mr. Gilberté was guest of honor at a musicale given by Sybil Sammis MacDermid at her home on Riverside Drive on Oct. 28. A feature of the program was a group of songs, sung by Mrs. MacDermid, with the composer at the piano. These were "Ah, Love But a Day," "Two Roses" and "Come Out in the Sweet Spring Night."

Many Cities Greet Denishawn Dancers

Ruth St. Denis, Ted Shawn and the Denishawn Dancers, who opened their season with an appearance in Atlantic City recently, have been greeted by large and cordial audiences, particularly in cities in which they have appeared previously. In Lowell, Mass., where they appeared in the new Memorial Auditorium, the receipts were \$1,400 more than last season, and in Philadelphia, the Academy of Music was filled a half-hour before the performance began and more than 500 persons were turned away.

Hughes to Give New York Recital

Edwin Hughes, concert pianist, will give his New York recital in Aeolian Hall on Sunday evening, Dec. 9. Mr. Hughes will play the Handel-Brahms Variations, a Schubert group and numbers by Chopin, Rachmaninoff and Norman Peterkin.

Sjovik Sings for Verdi Club

Amund Sjovik, bass-baritone, gave the first recital in the Verdi Club series on the morning of Nov. 21. Although a young singer, Mr. Sjovik aroused much enthusiasm, having a good personality

and a voice of natural beauty to commend him. His program included Huhn's "Invictus," "Arise! Ye Subterranean Winds," by Purcell, numbers by Sinding and Håltén, an aria from Verdi's "Simon Boccanegra," "Meeresleuchten" by Loewe and Strauss' "Zueignung." His voice is full and sonorous throughout his range and he sings with ease and fluency and, with more experience, should go far. He was ably accompanied by Jane Hampson. Following the recital the Club's opera company presented Mascagni's "Cavalleria," with Marie Edelle, Claire Spencer, Filippo Culcasi and Domenico Lombardi in the principal rôles. Marta Stuart was at the piano.

H. C.

American-National Orchestra to Play Native Works in First Program

The American-National Orchestra, Howard Barlow, conductor, will open its first series of subscription concerts with a program in Aeolian Hall on the evening of Dec. 5. The organization prides itself on being all-American born, from player to conductor, and on this occasion will present three American works, an Overture on Negro Themes by James Dunn; a new work, "Beyond the Mountain Line" by Lewis M. Isaacs, a New York lawyer, who was a pupil of MacDowell, and MacDowell's Concerto in A Minor, played by Lyell Barber, an American pianist. There will also be Franck's Symphony in D Minor. The orchestra numbers seventy players.

"Fedora" at Metropolitan Next Week

Giordano's "Fedora," last heard at the Metropolitan in 1907, will be revived at that house on Saturday afternoon next, Dec. 8. Maria Jeritza will appear in the title rôle, Giovanni Martinelli as Count Loris and Antonio Scotti as De Sirex, the part which he played sixteen years ago. The cast will also include Queena Mario and Merle Alcock. Genaro Papi will conduct. The new scenery is by Joseph Urban.

Hackett to Sing with Philharmonic

Arthur Hackett, tenor, will be the soloist in the educational concert of the Philharmonic on Dec. 3. He will sing "Chanson Triste" and "Manoir de Rosamonde" by Duparc, songs which have not hitherto been arranged for orchestral accompaniment. Mr. Hackett will sing three times this month with the Minneapolis Symphony and twice with the Oratorio Society of New York. He will appear with the Detroit Symphony on Feb. 3.

Pauline Cornelys Engaged for Monte Carlo Opera

Pauline Cornelys, American soprano, who achieved success with the De Feo Opera Company in Baltimore last summer in "Butterfly," "Rigoletto" and other operas, has been engaged by Raoul Gunsbourg of the Monte Carlo Opera Company to sing the rôle of Helen in "Mefistofele" with that organization next spring. She will also appear in concert in Monte Carlo.

Pietro Yon Concludes Western Tour

Pietro Yon, concert organist, has returned from a tour of the Middle West, appearing in St. Louis, Mo., Lawrence, Kan., and other cities. In the latter program Mr. Yon received enthusiastic applause after a performance of three of his own works, "Italian Rhapsody," "The Echo" and "Harmonica." Other numbers that met with favor were Skilton's "Indian Fantasia" and "Angelus Domini" by Russell. In St. Louis, Mr. Yon was warmly received by a capacity audience.

Meta Schumann Tours with Giannini

Meta Schumann, composer and coach, performed double service as accompanist on the evening of Nov. 7 when she assisted Henrietta Conrad in her recital in Town Hall and then hurried over to the Ritz-Carlton to play the accompaniments for Dusolina Giannini. Miss Schumann recently appeared as accompanist for Miss Giannini in recitals in Sewickley, Pa., and Aurora, Ill.

Percy Rector Stephens Plans Annual Teachers' Class for the Holidays



Percy Rector Stephens

Percy Rector Stephens, New York vocal authority, whose ability to diagnose vocal conditions and remedy defects has been widely recognized, will conduct a mid-season master class for teachers in his studios during the holiday season. The success of a similar class last season has brought requests from many teachers, who will find it convenient to leave their classes for a period of two weeks, beginning on Dec. 26 and continuing until Jan. 9. The course will be devoted to the analysis of vocal problems from the pedagogic point of view, with practical demonstration of Mr. Stephens' method of teaching. Among Mr. Stephens' professional pupils are Reinold Werrenrath, baritone; Jeannette Vreeland, soprano; Paul Parks, baritone, and Norman Johnston, baritone.

Paderewski Gala Concerts Postponed

Owing to a revision in the routing of Paderewski's Western tour, the gala concerts announced in his honor by the Symphony Society in Carnegie Hall for Dec. 6 and 7 will be postponed until a later date. Those holding tickets for these concerts will be permitted to exchange them for either Dec. 27 or 28, on which dates the pianist will play his own Concerto for Piano and Orchestra in the regular Thursday afternoon and Friday evening series of the Society.

Ruth Thayer Burnham in Recital

Ruth Thayer Burnham, contralto, gave a successful recital under the auspices of the Woman's Club of Fall River, Mass., recently, assisted by Ruth Burnham, harpist. She sang with fine effect Brahms' "Sapphic Ode," Grieg's "First Meeting," an aria from "Le Prophète" and songs by Lalo, Berger and Dvorak. "Visions" by D'Hardelot was given with harp accompaniment. Raymond Witcher was at the piano.

Gustave L. Becker Gives Lecture

Gustave L. Becker, director of the American Progressive Piano School, gave an address on "The New Musical Education" before the members of the Altruist Club at the Waldorf-Astoria on the evening of Nov. 12. Gladys Weller, soprano, accompanied by Marion Van Worst, sang three groups of songs.

Boice Pupil Opens Concert Series

Helen Fyfe, soprano, a student of Susan S. Boice, has been engaged for a series of recitals in Jersey City under the auspices of the Board of Education. She began the series with a program that included "Homing" by Del Riego, Curran's "Dawn" and other American songs.

St. Cecilia Club in Benefit Program

The St. Cecilia Club, under the leadership of Victor Harris, gave a memorial program at Bellevue Hospital on Nov. 20, with John Barnes Wells as soloist. The choir sang with excellent style and effect "Invocation" and "Morning" by Mr. Harris, an arrangement of "Annie Laurie" by Dudley Buck and numbers by

Nevin and Offenbach. Mr. Wells was heard in a group of spirituals by Burleigh, "Songs of Araby" by Clay and several of his own compositions, including "Thumb Marks" and "Two Little Magpies." Others who were heard in solo groups were Mrs. J. Graham Sullivan, Mrs. William L. Sayers and Katherine Lurch.

Risler Coming for First American Tour

Eduard Risler, French pianist, who will make his first New York appearance in a recital in Aeolian Hall on the evening of Dec. 21, is said to be the only one of the notable pianists of the day who has never before visited the United States. He has played in all the European centers with great success, especially in Germany, where critics have harked back to the days of von Bülow for comparisons. The French critic, Lalo, has compared him to both Rubinstein and Liszt. He is equally noted as an exponent of the classical and modern schools and has been praised especially for his Beethoven recitals.

Walter Damrosch Gives Second Beethoven Lecture-Recital

Walter Damrosch gave the second of his series of explanatory recitals on Beethoven's three periods, in Carnegie Hall on the evening of Nov. 19, before an audience which overflowed onto the stage. Seated at the piano, Mr. Damrosch managed to give a feeling of intimacy even in the immense auditorium by the interesting way in which he talked and played alternately. The works taken up at this recital were the Fifth and Sixth Symphonies.

Clef Club Holds Annual Jubilee

The Clef Club held its annual gathering in celebration of Thanksgiving in its assembly rooms in Carnegie Hall on the evening of Nov. 21. The program included solos by James H. McKinley, tenor, and William Jellemy, bass, and several addresses by members on "For What Are We Musicians Thankful?" Louis Arthur Russell is president of the club.

Lynnwood Farnam to Give Organ Series

Lynnwood Farnam, organist, will inaugurate a series of recitals at the Church of the Holy Communion on Monday evening, Dec. 3, to be continued for thirteen weeks. The programs will include symphonies by Vienne, and works by Bach, Franck and Reger. Mr. Farnam has recently returned from England where he was enthusiastically received in recitals in London, Bristol and York. His programs abroad included compositions by Leo Sowerby, Eric DeLamar, Edward Shippen Barnes and Alexander Russell.

Mary Potter Opens Concert Season

Mary Potter, contralto, opened her concert season with a recital in Marlborough, Mass., including in her program La Forge's "Crucifix," "Trees" by Rasbach and German and English groups. She has been re-engaged to sing the leading soprano rôle in the "Messiah" in Montreal on Dec. 11, after achieving success in the part last year. She will appear in recital in Hartford and Stamford, Conn., and other cities of New England.

Warford Pupil in Lecture Recitals

Anna Flick, soprano of the Claude Warford Studios, has been engaged for a series of lecture recitals under the auspices of the Board of Education of New York. Her subject will be "Modern American Composers and Their Songs," and will include presentations of the works of MacDowell, Chadwick, Foote, Beach, Scott, Cox and Warford. Willard Setkberg will play the accompaniments.

Irene Perceval Opens Harp Studio

Irene Perceval, harpist and teacher, has opened a studio for harp instruction at 885 West End Avenue. Besides devoting part of her time to teaching, she will give many individual recitals and also appear with other artists.

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N. Y. People and Events

[Continued from page 38]

"FAUST" GIVEN AT RIVOLI

Zuro Leads Opera Company in Cameo Version of Gounod Score

The Zuro Opera Company made its debut at the Rivoli Theater this week in a cameo version of Gounod's "Faust," and met with an appreciative response on the part of the public. Mr. Zuro has, in a series of five episodes, given the main points of the story and introduced several of the principal arias. He has done artistic work in arranging the score, so that the orchestral part runs smoothly from beginning to end, and it is easy to understand how such a version might whet the operatic appetite of those who are not familiar with the score in its entirety. The orchestra, under Mr. Zuro, played very well indeed. Of the principals, Fred Patton as *Mephistopheles*, was admirable, and his singing was particularly notable for clarity of diction. Emma Noe as *Marguerite*, sang brilliantly at times. Charles Hart in the title-role, had a gallant personality to commend him. Carl Formes as *Valentine*, was given little opportunity to display his talents. The adequate settings were created by John Wenger.

H. C.

Mabel Rowland in Program of Original Character Sketches

Mabel Rowland gave an interesting program of comedy character sketches at the National Theater on the evening of Nov. 18. Miss Rowland has a decided gift in characterization and showed herself to be a very versatile artist in two groups of original numbers, the best of which were "Mother and Son on a Pullman," "Two Ladies Shopping" and "At the Movies." She was assisted by a vocal ensemble of nine voices, which was accompanied by Beatrice Weller, harpist, and Harold Yates.

M. J.

Mme. Sapio Pupils Give Cantata

Students of Clementine de Vere Sapio, teacher of singing, participated in the presentation of a cantata composed by Romualdo Sapio for a special concert given by Mount Carmel Church at Hunt's Point Palace recently. Those who took part were Josie Jones, Alfredo Cibelli, Vincente Morreale and Allesandro Modesto and the Mount Carmel Choir assisted. Edith de Vonia, soprano, another pupil of Mme. Sapio, is taking part in the opera programs at the Strand Theater after making a successful appearance at the Brooklyn Strand.

Marie Mikova in Recital

Marie Mikova, pianist, was soloist at a concert given at the Greenwich House Music School recently, her program consisting of the Bach D Minor Prelude, "Hark, Hark, the Lark"; Grainger's "Country Dances" and numbers by Granados, Smetana and Dett. She was assisted by Bianca Martin, violinist. Miss Mikova has resumed her teaching in New York and also conducts a monthly class in coaching and repertoire in Boston.

Wagnerian Company to Give "Rienzi" on Second Night in New York

The Wagnerian Opera Company will revive Wagner's "Rienzi" on the second night of its New York season, which will begin at the Manhattan Opera House on Dec. 25. The work had its first hearing in this country in 1878 and its last performance at the Metropolitan Opera House in the season 1889-90. Eduard Moerike will conduct the revival.

Miss Tweedy Presents Pupils in Musicales-Tea

Maude Douglas Tweedy, teacher of Vocal Art Science, presented several pupils in her first musicale-tea of the season in her studios on the afternoon of Nov. 17. The program took on a professional aspect through the fine

singing of Jeanne Palmer, soprano; Donald Fiser, baritone, and George Sauncey, who were assisted by Daniel Wolf and Ruth Binghamton, pianists. Miss Palmer disclosed a voice of wide range and dramatic possibilities in songs by Salvatore Rosa, Belichmann, two interesting songs by Mr. Wolf, and excerpts from "Tristan und Isolde" and "Gloconda." Mr. Fiser was given much applause for his voice and artistry in Rasbach's "Trees," an aria from "Tannhäuser," and songs by Liszt, Strauss and Bantock, and Mr. Sauncey sang numbers by Lully and White with a good quality of tone and finish. The discriminating work of the singers merited the applause of a large audience.

M. B. S.

Play Wagner Work at Capitol

The Overture to Wagner's "Tannhäuser," played by the orchestra under David Mendoza and William Axt, was the principal orchestral number on the program at the Capitol Theater this week. In lighter vein was an elaborate presentation of impressions from Victor Herbert's "The Fortune Teller," by a cast that included the entire list of singers and dancers. A Thanksgiving touch was added by a tableau after Boughton's famous painting, "Pilgrims Going to Church," posed by the entire Capitol Company and accompanied by the singing of the Celeste Trio. There was also a vocal solo by Florence Mulholland.

Elenore Altman Gives Stojowski Program

Sigismund Stojowski, composer and concert pianist, and Mme. Stojowski were guests of honor at a musicale given by Elenore Altman at her studio on Riverside Drive on Nov. 17, the program being composed entirely of Stojowski works. Mary Glass, a child pianist, played with surprising maturity and musicianship, and Yetta Kabram disclosed admirable technique in the "Vers le Caprice" and Valse Impromptu. Winifred Harrison displayed a warm tone and feeling in "Chant d'Amour" and Miss Michalover gave a brilliant performance of the Concert Study, Op. 35, No. 2. Fay Lewis gave an effective performance of "Ständchen" and Blanche Brown and Horace Greenberg also contributed to the program. At the request of Mr. Stojowski, Miss Altman concluded the evening with the "Amourette de Pierrot," which she has given frequently on her concert programs.

Anna Hamlin Sings in Many Cities

Anna Hamlin, coloratura soprano, has a full schedule this season. She numbers among her engagements two appearances in Buffalo, one at the National American Music Festival, and in recital with John Charles Thomas before the Buffalo Club. Her program for her Chicago recital in the Playhouse on the afternoon of Dec. 2 will include an aria by Mozart, a group of Schubert songs, several numbers in French, a group in English, which will feature several new songs, and Strauss' "Voices of Spring." Emil Polak will be at the piano. She gave a program at the Montefiore Tuberculosis Convalescent Home in Bedford Hills recently.

Harriet Case and Miss Coryell Heard

Harriet Case, soprano, and Marian Coryell, composer and pianist, gave a joint program in Kenilworth, Ill., recently in which a number of Miss Coryell's works, including her "Cynthia" Suite, "Indian Prelude" and "Valse du Norel" for piano were given. Miss Case sang numbers by Schubert, Henschel, Harriet Ware, Densmore, Buzzi-Peccia and Miss Coryell.

Ola Gullledge Assists Leading Artists

Ola Gullledge, accompanist, has assisted several prominent artists in recent concerts. She played for Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, in a recital in Jamestown, N. Y., and also in the Hungarian Benefit Concert at the Manhattan Opera House. She also accompanied Yvonne D'Arle, soprano, and Titta Ruffo, baritone, both of the Metropolitan, in concerts in Washington and Baltimore, recently.

Harold Rawley Appears with Cadman in Recital in Southern California



Harold Rawley, Tenor

Harold Rawley, tenor, pupil of W. Warren Shaw, achieved success in a recital with Charles Wakefield Cadman in Long Beach, Cal., and also gave programs in Avalon and Los Angeles recently. Mr. Rawley has been engaged as soloist in a presentation of Maunders oratorio "Bethlehem" with the Westchester Choral Society on Dec. 16, under the leadership of Stanley Rieff. He will also appear with the Cookman Choir of Philadelphia, G. B. C. Thomas, conductor. Mr. Rawley has sung with success in performances of "Elijah," "The Messiah" and "Stabat Mater" in past seasons.

Klibansky Pupils Score in Opera at Brooklyn Academy

Mizzi Delorm, soprano, and Walter Jankuhn, tenor, pupils of Sergei Klibansky, scored outstanding successes in several productions of "Hannule," a light opera composed of Schubert melodies, in the Brooklyn Academy of Music last week. They have since received offers from New York managers and are engaged for a forthcoming concert by the Liederkranz Society, in which Fred Wrede, another Klibansky pupil, will also appear. Mr. Jankuhn, Miss Delorm, Lotta Madden, Alveda Lofgren, Cyril Pitts and Grace Marcella Liddane will give a concert before the Verdi Club at the Waldorf-Astoria on Dec. 7. Dorothy Claussen has been engaged as soloist at the Grace English Lutheran Church in San Antonio and also as soloist with the Scottish Rite Quartet. Mr. Klibansky presented Miss Liddane, Gertrude Nelson and A. Marentze Nielsen in recital on Nov. 23.

Gescheidt Students Sing at Wurlitzer's

Hazel Adele Drury, soprano, and Inez Harrison, contralto, pupils of Adelaide Gescheidt, were applauded by a large audience at their joint recital in the Wurlitzer Auditorium on the afternoon of Nov. 10. Miss Harrison opened the program with a group of songs by Wolf, Brahms and Strauss, in which her rich voice was heard to advantage. Miss Drury disclosed a voice of fine texture and quality in songs by Veracini, Paladilhe, Dessauer, Campbell Tipton, White, La Forge and a song arranged by A. Walter Kramer. They were especially successful in a duet, Hildach's "Passage Bird's Farewell." Encores were demanded after each group.

Courboin Ends Fall Concert Series at Wanamaker's

Charles M. Courboin, famous Belgian organist, gave his final recital in the fall concert series at the Wanamaker Auditorium, on the afternoon of Nov. 23. The hall was well filled, despite a downpour of rain, and Mr. Courboin disclosed anew the familiar qualities which have brought him fame on two continents. His program included a Bach Prelude and Fugue in D, Andante Cantabile by Nardini, a piquant Allegretto by Auguste de Boeck; Franck's Finale in B Flat; Mr. Courboin's arrangement of Deems Taylor's

"Through the Looking Glass"; two numbers by Alexander Russell and a Pedal Study by Yon. In the Franck number and in Deems Taylor's whimsical fantasy, Mr. Courboin had an opportunity to display two sides of his admirable art. In the former, there was a fine sweep and a blaze of dazzling color that showed him at his best in works of this kind. "Through the Looking Glass" proved a delightful bit of fancy, well adapted to the organ. A repetition was demanded.

H. C.

McCormack Includes "Discoveries" in Century Theater Program

At his fourth New York concert in the Century Theater on the evening of Dec. 2 John McCormack will sing three songs which he discovered in Germany last spring. There are a Minnelied, which dates from 1460; an air by Scarlatti and a Handel air which has never been sung in America. He will also introduce a new song by Arnold Bax, entitled "To Eire."

Freemantel to Give Beethoven Program

Frederic Freemantel, tenor, with Richard Hageman at the piano, will give an all-Beethoven program in Aeolian Hall on the afternoon of Dec. 1. The songs are arranged in chronological order, dating from 1800 to 1822. Most of the numbers are unfamiliar to concert-goers.

Oswald to Play New Brazilian Suite

Alfredo Oswald, Brazilian pianist, will feature a suite by H. Villa-Lobos, his compatriot, in his recital in Aeolian Hall on the afternoon of Dec. 3. The work is entitled "The Baby's Family" and consists of six short sketches, each based on a popular Brazilian theme and representing various kinds of dolls, a witch and a clown. Other numbers on his program will be by Liszt and Bach.

English Soprano to Make Début

Elsa Murray-Aynsley, English soprano, who has sung with success in European cities, will make her American début in the Town Hall on the evening of Dec. 4. With Kurt Schindler at the piano, she will sing groups of songs in Russian, German, French and English and an aria by Massenet.

S. I. Mandell to Resume Teaching

Sergius I. Mandell, violinist and teacher, who underwent a successful operation at the Lenox Hill Hospital recently, has fully recovered and will resume teaching at his New York studio on Dec. 1.

PASSED AWAY

Victor Garwood

CHICAGO, Nov. 25.—Victor Garwood, the oldest member in point of service of the American Conservatory faculty, died at St. Luke's Hospital, on the morning of Nov. 20, after an illness of one week. Mr. Garwood was in his sixty-third year, and had been a teacher of piano at the Conservatory for thirty-two years, and also conducted classes in musical history. He received the greater part of his musical education in Europe under Theodore Kullak, Oscar Raif and Ferdinand Kiel. Besides his work at the American Conservatory he was a lecturer at Northwestern University.

F. W.

Andreas Enna

COPENHAGEN, Nov. 17.—Andreas Enna of this city died on Nov. 7 at the age of seventy-seven years. Mr. Enna was the older brother of August Enna, the Danish composer, and father of Emil Enna, composer-pianist and music critic of Portland, Ore.; Alex Enna, concert singer and teacher of Green Bay, Wis.; Mrs. Harriet Enna King, concert singer of Charleston, W. Va., and Aage Enna, language instructor in Franklin High School.

Paula May Schmoeger

Paula May Schmoeger, the young daughter of Alvin L. Schmoeger, treasurer and general manager of the *Musical Courier*, died on the morning of Nov. 20 at the Lutheran Hospital, New York, after an illness of two days.

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William S. Brady to Join Faculty of the Chicago Musical College

CHICAGO, Nov. 24.—William S. Brady, noted New York vocal teacher, has been engaged by the Chicago Musical College, and will join the faculty at the opening of the summer school on June 30.

Mr. Brady is internationally known as a teacher of voice. A member of the American Academy of Teachers of Singing, he has trained many of the singers of the Metropolitan Opera and the Chicago Civic Opera, among them being Carolina Lazzari, Kathryn Meisle, Dorothy Jardon, and Anne Roselle. Ellen Rumsey, another pupil, has appeared in Hinshaw's production of "Cosi Fan Tutte." Marcella Craft, renowned throughout Germany as an operatic artist, and Lawrence Wolff, now in his second season of opera at Essen, were also pupils of Brady. In Italy another pupil, Miriam Ardini, has been acclaimed for the excellence of her work in opera. Many other Brady students, among them Kate Condon, are making successes in light opera, and others in church singing and teaching.

For four years Mr. Brady studied the art of Italian song with Lino Mattioli, and thereafter with Vanini of Florence, and with della Marca. After becoming thoroughly grounded in *bel canto*, he studied German lieder with Paul Haase of Cologne, a German artist who taught many of the principal singers of his country, including Van Rooy. He studied German song also in Berlin with Julius Lieben, well-known tenor of the Berlin Royal Opera. Mr. Brady has had big classes in New York for more than twenty years, and has taught with much success in Chicago and also in Munich.

One of the most interesting features of Mr. Brady's work at the Chicago Musical College will be a class for the development of musical individuality. The individual and personal traits of the students will be considered in forming the repertoire. Mr. Brady will bring



Photo by Schloss

William S. Brady, Vocal Teacher of New York

forward the personality, quality of voice and talent, and other idiosyncrasies of the pupils as a guide to the class, instead of trying to suppress their individuality and forming all pupils in one common mould. A varied repertoire, therefore, will be studied by this class, suited to the diverse needs of the pupils.

Mr. Brady has made a special study of teaching teachers. The problems of the teacher are different from those of the singer, and with these problems in mind Mr. Brady will go into the various difficulties that come up in the work of teachers. In these classes auditors will be admitted on two afternoons weekly, but will not be permitted to interrupt the work of the lessons by questions.

REINER'S MEN SCORE IN NOVEL PROGRAM

Eva Gauthier, Soloist, Puzzles Hearers with Modern Songs—Sistine Choir Heard

By Philip Werthner

CINCINNATI, Nov. 24.—The second brace of concerts by the Cincinnati Symphony, given on Nov. 9 and 10, attracted very large audiences which found much to enjoy in an unconventional program and were lavish with applause for the brilliant playing of the orchestra and the artistic interpretation of modern songs by Mme. Eva Gauthier, the soloist.

The orchestral list comprised the Overture to Reznicek's "Donna Diana," MacDowell's "Indian Suite," the "Dance of the Seven Veils" from Strauss' "Salome," and a set of Dances from Borodin's "Prince Igor." Mme. Gauthier's choice of numbers puzzled many of her hearers, though her fine, resonant soprano voice and her excellent use of it were duly appreciated. She sang two Hebrew Melodies orchestrated by Maurice Ravel, two Hindu Poems by Maurice Delage, and three "Poesies on Japanese Lyrics" by Igor Stravinsky.

The Sistine Chapel Choir, conducted by Antonio Rella, was heard by a large and enthusiastic audience on Sunday afternoon, Nov. 11. Its program began and ended with a "Greeting to the American People" by Refice and included three works by Palestrina, one by Vittorio and many by Perosi, for many years its conductor.

"An American program by American Artists" from the Conservatory of Music was the feature of the Armistice Day celebration at the East High School on Nov. 11. Those who assisted were Burnet C. Tuthill, George A. Leighton, John Hoffman and Karl Ahrendt. A patriotic address was delivered by the Hon. Simeon D. Fess.

At the Matinée Musical Club's first concert of the season, given before an audience that crowded the ballroom of the Hotel Sinton, on Nov. 15, Guy Maier and Lee Pattison gave a fine program of two-piano pieces by Mozart, Arnold Bax, Berlioz-Hutcheson, Dohnanyi-Maier and others.

John McCormack sang to a great throng at Music Hall on Nov. 14 and was rapturously applauded. Laurie Kennedy, cellist, and Edwin Schneider, accompanist, assisted in the program.

Ralph Lyford conducted the Conservatory of Music Orchestra in a concert on Nov. 15. Marion W. Haynie, pianist, and Catherine Reece and Clifford Cunnard, singers, were the soloists.

Eugene Goossens Sails for England

Eugene Goossens, the English composer-conductor who has been in this country for several months conducting the Rochester Philharmonic, sailed for England on the Majestic on Nov. 24 with Mrs. Goossens. Also aboard the Majestic was Baron Leopold Popper, husband of Maria Jeritza of the Metropolitan.

Cleveland Orchestra Completes Its Most Successful Tour

CLEVELAND, OHIO, Nov. 24.—During October and November the Cleveland Orchestra made a tour covering fifteen cities, in many respects the most suc-

cessful it has yet undertaken. From Nov. 5 to 9 inclusive, the orchestra played to more than 19,000 persons. The tour opened with a concert in Oberlin, Ohio, and later in the month included appearances at Grand Rapids, Mich., and Toledo and Norwalk, Ohio. Opening the November activities with a concert in Delaware, Ohio, there followed five engagements for children's matinees and evening concerts in Dayton, Lima, Springfield and Columbus, Ohio, and Sunbury, Pa. The Orchestra appeared in Pottsville, Pa., on Nov. 21, and then fulfilled double engagements in Reading and York, Pa., concluding the month with concerts in Hagerstown and Cumberland, Md.

Melvina Passmore Will Return for Tour After Successes in Germany



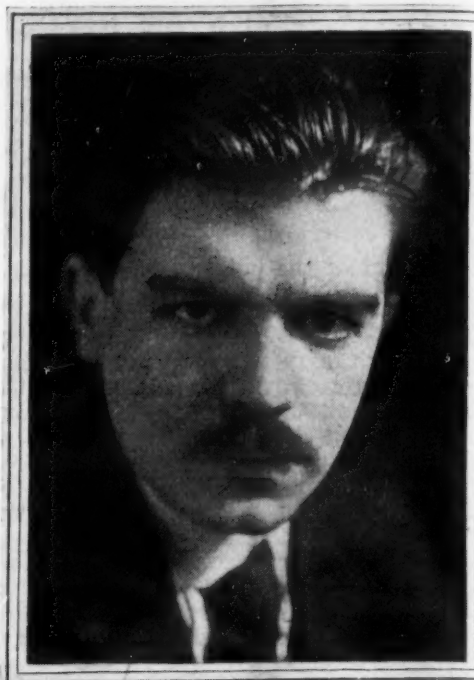
Melvena Passmore, Coloratura Soprano

Melvina Passmore, coloratura soprano, who is now appearing in a series of guest operatic performances in Germany, will return to this country in January for a season of concerts, under the management of Arthur Judson. Miss Passmore, who is a pupil of Oscar Saenger, met with an outstanding success at her first appearance as Gilda in "Rigoletto" at the Deutsches Opernhaus, Berlin, and was immediately re-engaged for twenty-five guest performances. In addition to Gilda, she will sing *Rosina* in "The Barber of Seville," *Queen of the Night* in "The Magic Flute" and the title rôles in "Lucia" and "Marta," and will create several new rôles. Miss Passmore has appeared at a number of orchestral concerts in German cities with outstanding success, and negotiations are now under way for appearances in Italy. Her ability to sing difficult Mozart arias gained her special praise and her technical facility and quality of voice met with high favor. Miss Passmore was last year a member of the Chicago Opera. She has also appeared with other opera companies in America.

Boston Pianist to Play in New York

Marguerite Morgan, a young pianist who hails from Boston, will give her first New York recital in Aeolian Hall on the evening of Dec. 4. She will play Ravel's Sonatine, Liszt's Rhapsody, No. 10, and works by Bach, Rachmaninoff, Grieg and Chopin.

Vassili Zavatsky, Haired Abroad as Composer and Pianist, to Tour in U. S.



Vassili Zavatsky

Vassili Zavatsky, described by many who have heard him as one of the greatest of the younger Russian pianists and composers, will arrive in America this month for a concert tour. He is now playing in Paris, having returned from a tour of Germany and England, where he achieved great success. Mr. Zavatsky's compositions have won for him considerable eminence, especially several new works of large scope which he completed last summer. One of these is a Symphonic Suite, "Flowers of Morya," based on poems by Nicholas Roerich, the noted painter. The work will have its première shortly in Paris and will have its first hearing in America at a special concert to be arranged in honor of the composer at the Master Institute of United Arts in January. Mr. Zavatsky read the poems while in Russia and was so impressed that he decided to set them to music. Mr. Roerich was then in America and did not have an opportunity to hear the work until recently, when he met the composer in Paris. He was much impressed by Mr. Zavatsky's composition. The composer will include many of his works in his programs in this country.

Mildred Dilling on Tour in West

Mildred Dilling, harpist, and Ratan Devi gave a recital recently for the Society of Fine Arts, Washington, D. C. Miss Dilling played an admirable program consisting of a Debussy "Arabesque," Renié's "Contemplation," works by Bach, Beethoven and Handel and Pierné's Impromptu Caprice. Miss Devi contributed groups of East Indian and Kashmiri songs. Miss Dilling is now on tour in the Middle West, where her engagements include a recital in Marion, Ind., her fourth re-engagement in Bloomington, Ind., and concerts in Chicago and Springfield.

Hargreaves Heard in Plainfield, N. J.

Charles Hargreaves, tenor, was soloist in a presentation of Coleridge-Taylor's "Hiawatha's Wedding Feast," given by the Community Chorus of Plainfield, N. J., on Nov. 22. The chorus was led by William A. Thayer, and a large and appreciative audience attended.

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